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# HORTICULTURAL SOCIETY, 1858.

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Hyacinths, 12, in glasses	2	0	1	0	0	10	Do.	3	0	2	0		
Tulips, 16, in six distinct sorts, named; in pots (Amateurs)	2	0	1	0	0	10	(Amateurs)	3	0	2	0		
Tulips, 24, in eight distinct sorts, named; in pots (Nurserymen)	2	0	1	0	0	10	Do.	3	0	2	0		
Narcissus, 16, in six distinct sorts (Amateurs)	2	0	1	0	0	10	(Nurserymen)	4	0	3	0		
Narcissus, 24, in six distinct sorts (Nurserymen)	2	0	1	0	0	10	Forced Shrubs (Hardy as Lilles, Deutzias, &c.)	2	0	1	0		
Narcissus, 18, mixed	2	0	1	0	0	10	No plant admitted to this class which can be exhibited in separate classes						
The greatest variety will have the first consideration in this class.							Six Plants of fine and remarkable foliage, whether in flower or not; variegated plants admissible	4	0	3	0		
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Six Orchids	6	0	4	0	2	0													
Fifteen Orchids	15	0	10	0	7	0													
Five Stove and Greenhouse Ferns	5	0	3	0	1	0													
Six Stove and Greenhouse Ferns	5	0	3	0	1	0													
Twelve Variegated Plantas	5	0	3	0	1	0													
Eight Chinese Azaleas (Amateurs)	6	0	5	0	6	0													
Six Chinese Azaleas (Amateurs)	6	0	5	0	4	0													
Eight Pansies, to be shown on the turf	8	0	6	0	6	0													
Eight Roses, in 13-inch pots (Amateurs)	8	0	6	0	6	0													
Six Roses, in 13-inch pots	4	0	3	0	2	0													
Ten Roses, in 13-inch pots (Nurserymen)	7	0	5	0	3	0													
Ten Roses, in five distinct sorts, brought out by the Society	10	0	8	0	6	0													
Dr. LINLEY also offers for the 20 best Roses, in 22-sized pots; two of a sort may be exhibited.	5	0	3	0	2	0													
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Six Cape Heath, in 10-inch pots	3	0	2	0	1	0													
Six Tall Cacti	3	0	2	0	1	0													
Six Pelargoniums, in 8-inch pots (Amateurs)	5	0	3	0	2	0													
Six Pelargoniums, do. (Nurserymen)	4	0	3	0	2	0													
Six French spotted varieties	5	0	4	0	2	0													
Six French spotted varieties (Amateurs)	5	0	4	0	2	0													
Six Fancy Pelargoniums (Nurserymen)	4	0	3	0	2	0													
Single Specimen, in flower, of the best plant introduced within the last ten years	3	0	2	0	1	0													
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Newly introduced or extremely rare species of ornamental plants, in flower; not introduced by the Society	3	0	2	0	1	0													
The same, not in flower																			
Those to be shown, growing specimens, showing the habits of the plant, or they will not be entitled to a prize.																			
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Grapes; Black Hamburgh, ditto	3	0	2	0	1	0													
Grapes; Collection (Foreigners only)	4	0	3	0	2	0													
Grapes; Collection, not less than 6 bunches	4	0	3	0	2	0													
Grapes; other white kinds, ditto	2	0	1	0	0	15													
Grapes; Black Hamburgh, ditto	2	0	1	0	0	15													
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Pears; dinner, and other sorts, six of each	1	0	0	1	0	0	10												
Pears; single dinner of D'Uvalé, or Angoumois, the heaviest, in fours (Open to all the world)	1	0	0	15	0	10													
Pears; single dishes of Uvalé's St. Germain, the heaviest, in fours (Open to all the world)	1	0	0	15	0	10													
Pears; dinner, six of any one kind	1	0	0	15	0	10													
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The best jar or jars of Stewed Pears	1	0	0	10	0	10													
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LONDON, SATURDAY, MARCH 27, 1858.

## REVIEWS

*Illustrations of the Literary History of the Eighteenth Century, consisting of Authentic Memoirs and Original Letters of Eminent Persons. To which are appended Additions to the Literary Anecdotes and Literary Illustrations.* By John Bowyer Nichols. Vol. VIII. (Nichols & Sons.)

Mr. Nichols, sometimes mentioned as Mr. John Nichols, occasionally as Mr. John Bowyer Nichols, and at others as Mr. John Gough Nichols, is certainly one of the most remarkable men in that English Literary History which he delights to build up and illustrate. Born in the year 1745, he began his career of printer, author, and editor of antiquarian and historical works nearly a century ago. Eighty years have elapsed since he presented us with the germ of that work of which the concluding volume is now before us—a solid evidence of the author's unabated vigour, and we think it probable that he is even now bent upon fresh antiquarian fields and literary pastures new. We know that it is sometimes attempted to account for this extraordinary longevity and unceasing industry by representing Mr. Nichols as not one, but three. We have heard it maintained that the supposed unity of authorship resolves itself upon careful inquiry into grandfather, father, and son. Plausible, however, as this theory may appear, we confess that we have doubts which are not to be surrendered merely because Mr. Nichols's second name is sometimes varied and occasionally suppressed. We have never met with a reader who could tell us without hesitation which of the supposed three gentlemen was the author of any one of Mr. Nichols's works, or where the labours of the alleged grandfather, father, or son ended, or began, or blended into each other; and we may safely challenge the over-confident to point out any difference in the style or character of the numerous collection of antiquarian, topographical, and anecdotal works that bear Mr. Nichols's name. To our mind, at all events, Mr. Nichols is still the industrious apprentice and faithful successor of worthy John Bowyer, who printed the first poetical quarto of young Mr. Pope—still the friend of Warton and Birch, of Steevens and Malone, of Gough and Percy—still the publisher of Royal Wills and historian of Leicestershire, the annotator of Sir Richard Steele and Dr. King, the unwearied collector of literary gossip of the eighteenth century, the worthy successor of Cave as editor of the *Gentleman's Magazine*, in which capacity, if we are not dreaming, or deceived by the picture on the cover, he continued up to some two years since to publish that famous periodical at the old office in St. John's Gate. We hope that *Notes and Queries* will help us to decide this puzzling question.

The Literary Anecdotes had their origin in the publication by Mr. Nichols, in 1778, of 'Brief Memoirs,' for private distribution, of his old master and friend Bowyer. A second and enlarged edition in 1782 became popular, Mr. Nichols founded upon it, and published some years after, the first volume of Literary Anecdotes, consisting of 'Annals of the Bowyer Press.' Bowyer had been connected as publisher, or correspondent, with most of the literary men, scholars, and antiquaries of the first seventy years of the last century; and his papers furnished materials of much interest to the literary student. By the occasional addition of a volume, the anecdotes of the Bowyer and the Bowyer and Nichols press were ex-

tended to nine portly volumes, with an Index; and these were followed by a new series of 'Illustrations of the Literary History of the Eighteenth Century,' which can hardly be regarded as a distinct work. These two series, with the volume before us—a large octavo of 800 pages—reach a total of seventeen volumes. In so large a mass of details every reader may find much that he does not want, but no inquirer, at least, who uses it by the aid of its copious Indexes as a work of reference, will think its details too minute. Of the most illustrious names in literary history, no one has any trouble in obtaining full accounts. It is concerning the more obscure men whose writings and doings are frequently no less important to the student both of literary and political history, that we are grateful when we light upon the desired information. In this darker region—in what may be called the secret history of printing, publishing, and authorship, whether of books, pamphlets, newspapers, or periodicals in the last century—the 'Anecdotes' and 'Illustrations' furnish a store of details such as the curious investigator of other periods may sigh for in vain.

The contents of this volume consist of Chalmers's 'Memoir of Nichols,' with testimonies of his friends to his long, honest, and useful life,—the Correspondence of Bishop Percy, editor of the 'Reliques,' with Nichols and other persons,—'Additions and Corrections' to the preceding sixteen volumes, occupying 250 pages,—and an Index to the whole eight volumes of the 'Illustrations.'

The Percy Correspondence is, we confess, rather hard reading. The following letter from Dr. Jeffery Ekins shows how the Dean of Carlisle and Editor of the 'Reliques' became Bishop of Dromore, in Ireland.—

"I have since received a letter from Mr. Hatton, informing me that you are desirous of entering now into some conditional agreement with me for an exchange of preferment, if I can procure your recommendation to some Bishopric that may become vacant in Ireland. I have consulted Lord Carlisle upon this subject, and have the satisfaction of assuring you that, from the respectable opinion his Lordship entertains of your character, you could not fail of being very acceptable to him. I wish, therefore, as you do, to be direct and explicit in this negotiation, and am willing to take your deanery in exchange, if either the bishoprics of Down, Waterford, Clonfert, Ferns, Dromore, Killaloe, Killala, or Ossory, should fall to my lot. This is a proposal which will make any future mediation between us unnecessary. If you wish to be informed of the value of any of the above-named bishoprics, I will send you the reputed and, as nearly as I am able, the real value of them, as I cannot have access to any official intelligence. But I believe I may venture to assert that none of them are under two thousand pounds per year. The value of this preferment being so considerable, I presume you would not be unwilling, if it is in your power, to procure Lord Carlisle the presentation to any living or livings which you may now hold, and would resign upon your removal to Ireland. I suggest this in perfect ignorance of the value of any parochial preferment of which you may be at present possessed: but, whatever it is, it may be of service to Lord Carlisle when it can be no longer so to you. I hope, therefore, that this proposal will appear in no respect unreasonable to you."

The English clergy of that day were evidently a practical and straightforward race.

Neither retirement nor absorption in the innocent study of old English poetry procured the worthy Bishop exemption from the literary hostilities which appear to have been peculiar to what Johnson called the "black-letter dogs." The "seurilous" Ritson—"poor mad Ritson" as the Bishop calls him—and the pertinacious

Mr. Pinkerton were frequent plagues to him; and the Rowley controversy, that "direful spring" of literary feuds unnumbered, brought calumny upon him, which he thus refutes.—

"The Bishop avails himself of this opportunity of mentioning one thing to his friend Mr. Mathias, which, at first, he did not intend to have touched on. Though the Bishop never wrote a line on the subject of the Rowley controversy, nor has ever given his opinion publicly, nor probably ever may, on this difficult question, yet he has had the honour to be abused as much respecting it as if he had stood foremost in the controversy. In particular, it has been insinuated that he suppressed or destroyed the two parchment specimens sent him by Lord Dacre, or, at least, that there has been something very mysterious in his account of that transaction, &c. Such very *liberal* and *ingenious* minds as are capable of entertaining these suspicions, may, perhaps, be allowed to enjoy their candid opinion without interruption; but to others he could wish to have it known, that nothing ever was less mysterious than his account of that affair. He received the parchments by the post, and thought them spurious (one reason for which has never been mentioned in print, a quotation in the larger parchment was distinguished by commas—'*thus*'). Mr. Justice Chambers, being then with the Bishop at Alnwick Castle, and going soon to town, offered to carry and deliver them with his own hands to Lord Dacre: but, when he got to London, he could not find them, and his opinion was, that in packing up his books at Newcastle-upon-Tyne (where his mother lived) he had stuck the parchments between the leaves of some great book, in which it was unfortunately packed up, &c. This is the whole story; and this was the constant unvaried account which Mr. Justice (now Sir Robert) Chambers gave before he went to India, not only to the Bishop, but to the Honourable Daines Barrington, who went to inquire for the parchments, when the delivery was delayed, at the anxious desire of the Bishop; and to William Graves, Esq., Master in Chancery, who was employed by Lord Dacre to wait on Mr. Chambers with the same inquiry from his Lordship."

In another letter, one of the Bishop's correspondents—Sir John Hawkins—maintains the "Smellfungus" character commonly attributed to him in the following comparison between the mild civilization of a village in Ireland and the lawless savagery of London in 1786.—

"I am extremely glad to find that you and your family are settled so much to your liking, and that you are far removed from those mischiefs of which we receive almost daily accounts in the public papers. I am more particularly pleased to be informed that you are in a country that gives you encouragement in the discharge of your pastoral office, and that you have been able to erect such monuments of your zeal as churches are. In such a situation, you are capable of enjoying pleasures that, in this country, every thinking man is a stranger to—religion, operating upon the minds of men, and manifesting its influence in their general behaviour and intercourse with each other, in an orderly submission to law and government, in the exercises of industry, and an abstinence from criminal gratifications. The reverse of this is the case in England. The spirit of luxury rages here with greater violence than ever. The bands of society are dissolved; laws are infringed as soon as enacted; the coin of the realm is counterfeited and adulterated to a degree never known; places of public diversion are daily increasing; the great articles of trade in the metropolis are superfluities, mock-plate, toys, perfumery, millinery, prints, and music; so that were you to be here, and pass from Charing Cross to the Exchange, you would be astonished at the different appearance London makes from what it did ten years ago. Besides this, the sense of religion seems to be nearly extinct among us; few, except the Methodists, pretend to it; and the middle rank of the people, formerly esteemed the most virtuous, have contracted the habits of the upper. Tradesmen keep mistresses, and avow it;

and the new buildings in the suburbs are harbours for women, who are visited by people from the city: to all which I add, that rapine and plunder have made almost every kind of property insecure, and that those that live by it acquire wealth, and become proprietors in the funds. The judges are tired of pronouncing sentence on capital offenders; executions yearly increase in numbers; and, at this time, upwards of a thousand felons are consigned to banishment. I mention these particulars, that you may be able to estimate the felicity you enjoy in a situation that conceals from your view the degeneracy of our manners, and gives no occasion for those painful reflections and sad presages that here disturb the minds of all who are concerned for the good of posterity. You express a wish for literary communications: I have little to send you. I have finished Dr. Johnson's Life.

Luxury still rages. Greater profusion than ever is to be observed between Charing Cross and the Exchange; yet the world wags on, and is, we are persuaded, not quite so bad as Sir John believed it.

The interminable Horace Walpole is also among the Bishop's correspondents, discoursing, in his old age, in a very different strain on men and things, and giving us now and then one of his striking pictures, not only of his own, but of past times.—

"I am much much obliged and gladly accept, my Lord, your kind offer of sending me, at your return to Dromore, a copy of the title page of the Countess of Northumberland's volume of prayers, of which I never heard before. My friend Lady Suffolk, her niece by marriage, has talked to me of her, having on that alliance visited her. She then lived in the house, now White's, at the upper end of St. James's Street, and was the last who kept up the ceremonious state of the old peerage: when she went out to visit, a footman bareheaded walked on each side of her coach, and a second coach with her women attended her. I think, too, that Lady Suffolk told me that her daughter-in-law, the Duchess of Somerset, never sat down before her without her leave to do so. I suppose old Duke Charles had imbibed a good quantity of his stately pride in such a school."

For another contrast, we have the Author of the 'Divine Legation of Moses,' that angry controversialist and stern soldier in theological wars, dating November 9, 1768, from "Prior Park," the seat of Pope's "humble Allen," whose well-dowered niece the Bishop had married.—

"Since then we have lost our Metropolitan, and Government has taken an effectual method of making his loss regretted. I congratulated his successor, and I had an answer in the usual cant of 'feeling himself unequal to so high and difficult a station, but that his dependence is in the advice and assistance of me and my brethren,' &c. I shall try whether he means anything, for when I see him I shall recommend you to him. As to your Bishop, he is on his good behaviour; if he treats you as he ought, and as he promised, I am his friend; if he does not, I am his humble servant. I am above asking a Minister for anything for my self; and therefore, may ask for a learned friend, and do, even in cases where fashion and false honour make men excusable for declining their services. Our friend, Mr. Thomas Warton, put himself amongst the candidates for the Professorship of Modern Languages in Oxford, and desired I would recommend him to the Duke of Grafton, the Minister, who disposed of it. I wrote him word I was totally a stranger to the Duke except by sight; but that was not the worst; I had voted against all his measures, and protested against them besides. \* \* My supreme pleasure would be to befriend men of superior merit, but the Principalities and Powers of this world are jealous of such intermeddling instruments. However, a good intention is never quite void of good effect. It may be some kind of consolation to disappointed merit that it is not injured without notice taken, and that when blockheads are in full confederacy against it, men of parts appear with a disposition to support

one another. Indeed it would be sad if they did not, while the malice of dunces is immortal, and however distant in time and place, yet, from want of invention, so identically the same, that one would swear they all stole from a common fund. Erasmus had a seal on which the God Terminus was engraved, with this motto, *nulli secundus*. It is inconceivable what storms of abuse this innocent circumstance occasioned. It so affected him that he published an apology for his seal. A dunce of these times has been as witty on the seal that closes this letter. But I never thought of writing an apology. In Erasmus's days calumniators were made capable of shame. In ours every one has a *sevenfold face*, which shame can never penetrate.—I am, my dear Sir, your very faithful and affectionate servant,

W. GLOUCESTER."

Miss Seward, that once celebrated Blue-stocking, excites the anger of good Bishop Percy by her remarks on Johnson and others to such a degree, that he actually becomes scandalous, and though writing to a lady—Mrs. West, the novelist—does not scruple to asperse Miss Seward's reputation. This lady, as readers of Boswell know, had the hardihood to assert and maintain that the Doctor "had an uncle who was hung"—she also declared that the Doctor "was of so low and mean an origin as scarce fit to be admitted to Mr. Walmesley's table." She had moreover, it appears, the incredible wickedness to "abuse Mr. Pitt," and to "accuse Burke of apostacy." Johnson, we know, was not fond of his fellow-townsman, and would not permit Mrs. Piozzi to speak to her. The Bishop thus comments on the lady's dislike.—

"It is difficult to account for her gross misrepresentations of him, unless, what is not improbable, that he had reproved her for her very improper attachment to Saville, one of the singing-men of Lichfield Cathedral, which had excited such censure among the most respectable clergy there, that the Bishop's nephew, Dr. Percy, who had been introduced to the Dean, the Honourable Dr. Proby, brother of Lord Carysfort, assured the Bishop that he and his family had ceased to visit her; and it is probable, from the same cause, she speaks of Parsons and of the hierarchy with such disrespect, though she herself was the daughter of a canon residiary."

We regret to say that the Bishop's fair correspondent, although an over-partial admirer of the lady's talents, does not deny, but adds a painful circumstantiality to the scandalous story.—

"Her acute sensibility, and elegant manners, entitle her, I think, to as high a place as the Ninon de l'Enclos, or Madame Deffand, of France. Suffer me then, my dear Lord, to beg that your critical bar may be confined to Anna Seward, awkwardly tricked out in the Jacobin scratch and smallclothes of Catharine Macaulay and Mary Woolstonecroft; but let candour pity and taste admire the British Sappho, 'her loose locks waving in the wind,' hanging up her votive harp in the Temple of Apollo. *There was a Phœn, I know; and after his death Sappho settled 100l. a year on his widow*, and amply provided for his daughter. Her fortune was very handsome, and in her latter years she lived at Lichfield in an elegant hospitable way, much admired by strangers, patronizing genius, and quarrelling with all who contradicted her."

In the 'Additions and Corrections' we have much of the old gossip and memoranda about men and booksellers, of which we may give one specimen. Some bookbuyers now living may remember Gardiner, the bookseller in Pall Mall, his knowledge of rare books, his filthy appearance and filthy home, his odd personal controversial catalogues, and his quarrels with Dibdin the bibliomaniac, Leigh the auctioneer, and other celebrities of the days of uncut and "tall" copies. It is said that he married an "interesting young woman against the wish of

her friends"; and that it was upon "his wife and child dying that he became regardless of appearances." Gentlemen and literary notabilities were wont to lounge in his shop to enjoy his "brilliant, though eccentric, conversation." Poor Gardiner lived his squalid and solitary life for some years; but finally destroyed himself under the pressure of "accumulated misery, both bodily and mental." The unfortunate bookseller, on the day before his death, sent to a friend the following curious account of his own career.—

"I, William Gardiner, was born June 11, 1766, in Dublin. I am the son of John Gardiner, who was *crier* and *factotum* to Judge Scott, and of Margaret (Nelson) his wife, a pastry-cook, in Henry Street. At an early age I discovered an *itch* for drawing, the first effort of which was spent in an attempt to immortalise Mr. Kennedy, my mother's foreman; and, vanity apart, it was at least as like to him as it was to any one else. At a proper age I was placed in the academy of Mr. S. Darling; there I was, if I recollect right, esteemed an ordinary boy; yet was I selected, according to annual custom, to represent, on a rostrum, *Cardinal Wolsey*. \* \* My mother, the best and most pious of mothers, our sheet-anchor, dying, my father attached himself to Sir James Nugent, of Donegal, county of Westmeath, an amiable and excellent gentleman; into his suite I was received. My father, a strictly honest and excellently tempered man, like myself, had neither *ballast* nor *refraction*, consequently I was at ten years old my own master. At that time my talents began to expand, and I then, as I have uniformly through life, found that I could easily make myself a *second-rate* master of any acquirement I chose to pursue. I rode tolerably, I hunted passably, I shot well, I fished well, I played on the violin, the dulcimer, and the German flute, tolerably; and my fondness for painting strengthened every day, and seemed to promise so fairly, that it was determined to send me to the Royal Academy in Dublin: there I stayed for about three years, and concluded by receiving a silver medal. London! imperial London! the streets paved with gold!! struck my fancy. I adventured thither, and, being without any practicable talents, I of course wandered about some time without a plan. Chance led me to connect myself with a Mr. Jones in the Strand, who made what he called 'reflecting mirrors,' and cut profile shades in brass foil, which were denominated 'polite remembrances to friends'; my employ was to daub the portraits of any who were fools enough to sit to me. At this employment I got, most justly, neither praise nor profit. Falling in with a Mr. Davis, one of *Foote's* performers, who was endeavouring to establish a theatre at *Mile End*, I listed as scene-painter and actor, playing generally comedy, occasionally tragedy, and was thought to have some, though I believe very little, merit. The magistrates having interfered, the scheme was broken up, and my last theatrical effort was made as *Darby* in 'The Poor Soldier,' in the Haymarket, which they said was not ill done; but acting was to me its own reward, which, not suiting the state either of my finances or my stomach, induced me to serve a Mrs. Betham, in Fleet Street, who had at that time a prodigious run for *black profile shade*; my business was to give them the *air* of figures in shade, rather than the blank black masses which were customary. About this time the celebrated antiquary, Captain Grosé, took me up; and, observing that I had not talents to make an eminent painter, but that I might succeed as an engraver, he placed me with Mr. Godfrey, the engraver of the 'Antiquarian Repository.' I served him some time; but, as he was merely an engraver of antiquities, I learned little from him. At my leisure I had engraved an original design (stolen from Cipriani) of 'Shepherd Joe' in 'Poor Vulcan.' Chance led me with this for sale to the newly-opened shop of Messrs. Silvester & Edward Harding, in Fleet Street; and a connexion ensued, which lasted through my best days. There I engraved many things of fancy materials; and also as many as time allowed of their illustrations of Shakespeare—the principal part of the 'Economy of Human Life'—and as many as I

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could of the 'Memoirs de Grammont'; some of the plates to Lady Diana Beauclerk's edition of Dryden's Fables were entirely my own, and many of those with the name of Bartolozzi affixed were mine. I should have mentioned that a long time before, Bartolozzi was satisfied with my work, and listed me among the number of his pupils. I prepared for him several plates, published by Macklin. I believe I was inferior only to Bartolozzi, Schiavonetti, and Tomkins, of that day; but I never liked the profession of engraving. Gay, volatile, and lively as a lark, the process of the copper never suited me. Under propitious circumstances, my talents would have led me, perhaps, as an historical painter, to do something worth remembrance. An unfortunate summons from my father led me to forsake their mansion, and return to Dublin, where I only squandered my money and injured my health. Once more in London, I took lodgings in the house of Mr. Good, a stationer, in Bond Street; when, as the devil would have it, a new-married couple came to live at the back of us. They determined to give a dashing entertainment to the Prince of Wales and the nobility, and then retire to domesticate on their 'dirty acres.' For this purpose they erected a temporary apartment over their own yard and ours, approaching within half a yard of my window. I bored a hole through their tent to see the fun, stayed in the cold a great part of the night, and arose in the morning with an inflamed eye, which has never since recovered its strength, and has been the cause of all my subsequent endeavours to get a living in other lines. By the kindness of the amiable Dr. Farmer, I was admitted of Emmanuel College, where I remained two years; but finding that an *Irishman* could not there get a Fellowship, I removed to Bene't, where I got a degree of *5th Senior Optime*. When it is considered that for the first two years I had no view of a fellowship, and that for the third year I was obliged to work principally for the 'day that was flying over my head,' I cannot but think I did as much comparatively as any man of my year. But Fortune was always a jade to me; and Mr. D'Oyly, chaplain at present to the Archbishop of Canterbury, most deservedly succeeded to the next vacant fellowship; yet they kept me five years dangling after a fellowship, and might have provided for me without injuring him. At the dissolution of the partnership between S. and E. Harding, I remained with the latter, and principally employed myself in taking Silvester's place, that of copying portraits from oil to water colours. In this the testimony of the best artists in England are my witnesses that I beat hollow every one else. It was a line which suited me, which I liked, but which my cursed stars would not patronize.—After this, all prospects in the Church vanishing, and my eyes beginning to fail very fast, I turned bookseller, and for the last 13 years have struggled in vain to establish myself. The same ill fortune which has followed me through life, has not here forsaken me. I have seen men on every side of me, greatly my inferiors in every respect, towering above me; while the most contemptible amongst them, without education, without a knowledge of their profession, and without an idea, have been received into palaces, and into the bosom of the great, while I have been forsaken and neglected, and my business reduced to nothing. It is, therefore, high time for me to be gone.

WILLIAM GARDINER.

On the whole, we congratulate Mr. Nichols on this satisfactory termination of his long task. The series has certainly not been brought to a premature close. Some portions of this volume carry us, as the Editor admits, a little beyond the prescribed limit of the "eighteenth century," and disturb our historical reveries with something of the unsubdued glare of later times. The cask, if we may indulge in a second metaphor, has evidently been slightly tilted, and the draught brought near the lees. Some of the letters here printed might perhaps be objected to by captious or ungrateful readers as scarcely worthy of promotion from manuscript to letter-press; and hypercriticism might consider "eminent manufacturers of printer's ink" too remotely con-

nected with literature to deserve even a few lines of memoir.

*Letters from Spain in 1856 and 1857.* By John Leycester Adolphus, M.A. (Murray.)

LOGICAL or chronological Mr. Adolphus is not. What may be seen and not seen in any particular town of Spain the injudicious reader may mislearn from his pages. He writes letters and dates them, it is true; but as his pleasure generally is to begin at the end, skip to the beginning, run wildly through the middle, and pull up nowhere, the dates and postmarks only confuse his follower. You begin a letter dated Pamplona (p. 306, June 24, to wit, as Byron says, we like to be particular in dates), and after a few flourishes, without a word of warning, a change of name or moving of a slide, eh, presto! you are on the ramparts of San Sebastian, or strolling in the shady market—Place of Bulls on grand festivals! The same thing occurs a hundred times—and must terribly bewilder eyes to which Spain is still the unvisited.

Yet we have sat an hour in the sun (a London March sun, yet of a warmth to make Sevilians cry "The spring has come!") very pleasantly engaged in sauntering through the Alhambra, dozing through the noons at Cadiz, and threading the breezy Pyrenees. Mr. Adolphus has an eye for scenery, a feeling for the amenities of Southern life, an affection for the vagrant and unusual that attract and ever will attract the Arab devilry in Adam's sons. What he says is little; but he says that little pleasantly. For example, here is a tiny picture of Cadiz life:—

"You dine in a parlour which looks to the Plaza, but runs back very deep into the house; and the table is placed so as to command the central marble-paved court round which all the rooms run, and to have a view of every one who comes into the house; the door of the room is open, and very often she has something to say to those who pass. Before dinner is well over, callers begin to drop in, and perhaps sit down to the table and take some sweets; then all adjourn to the window, and take seats looking into the square, on a level with the foot passengers. Yesterday three ladies came in, a mother with two young daughters, both pretty, and smart specimens of Andalusian belles. The two señoritas perched themselves in the corners of the window-sill, and we seniors sat round, The dialogue of the ladies, though I did not half understand it, amused me excessively: a loud, eager, staccato talk, rattled out with prodigious haste, and yet with firmness and precision; as if any one had been running up and down stairs in pattens: and it seemed to be pretty much cut into lengths, each delivering herself, as if of so many couplets, and then another taking up the conversation in the same way: heads, hands, and fans all working and helping the argument. They were discussing the moral of 'Don Juan Tenorio.' After a while you return to the table to tea, and by that time some visitors have gone, and others drop in: all go quite early."

Then Mr. Adolphus is a reader—and turns his foreign idiom to account as poetical commentator thus:—

"Mrs. Blanco's flâons (a sweet solid custard) recommended themselves both as a very good thing and as a pleasant interpretation of a word sometimes used by old English writers:—

Fall to your cheesecakes, curds, and clouted cream,  
Your fools, your flâons.

JONSON, 'Sad Shepherd,' act i. sc. 2.

Cadiz, as well as some of the other Andalusian towns, is great in confectionery."

Of course, for the thousandth time, we see another picture of a bull-fight—and we go through with it just as though we had never ourselves yawned, and smoked, and flirted over the deeds of El Salamancino! Is the reader equally good-natured?—

"The plot of a bull-fight, I believe, is always nearly the same. The first entry of the bull, if a lively one, his curvettings and vain-glory, and the surprise that comes over him when he finds such an overwhelming public attention bestowed upon him, are one of the best parts of the show. Then he attacks one or other of the horsemen, who receives him with the spear (evading his rush), and wounds him in the shoulder. If the bull will not take a denial, but follows up the attack though wounded, the horseman is in some danger; but the bulls I saw were generally turned by the wound, or drawn off by the flags and red cloaks of the men on foot, who are always ready for the rescue. When he turns upon them, they fly off with great nimbleness and grace, and spring the barrier for their lives. After this has gone on till the bull, streaming with blood, is exhausted, or sees the uselessness of the contest, the object is to get new efforts from him by greater torments and provocation, and the next part of the performance is darting sharp spikes, with streamers at the end, into his shoulders. The men on foot have a particular sleight of hand in doing this, meeting the bull, for everything is done to him face to face, and this is one of the things which give some nobleness to the diversion, and discharging these into him, one from each hand, so firmly that he cannot shake them off; this, of course, produces a great paroxysm, and new attacks upon the horsemen, and the exasperation is kept up by the same or other means (choice spirits among the audience who are within reach sometimes take part) as long as the bull can furnish sufficient diversion, and it does then become a very miserable spectacle to see so many thousand persons all deriving their enjoyment from the invention of agonies for one poor wretch: if anything happens to make the torment more than commonly intolerable, the joy is heightened in proportion. At last, and a great relief it always was, the matador, at this moment a person of great worship, comes forward with a sword to give the *coup-de-grace*, which requires infinite dexterity and steadiness of nerve, for he has to meet the bull, distract his attention by means of a little scarlet flag, and drive the sword into the spine between the head and shoulders. There was a little man with green breeches, named, or nicknamed, Cuchares, who was particularly clever in this and like feats. Portela tells me that he is very rich, and would have 1,000 duros (nearly 200 guineas) for his performance here as first matador."

And so on to the end—ever more and more glimpses of alamedas, fans, flirtations, white houses, black eyes, lutes, boleros, churches, muleteers—the long and motley procession of Navarese or Andalusian life—things pleasant to see and pleasant to remember.

They who would know more of these—and have already *Ford* at their fingers' ends—may profitably send for these new 'Letters from Spain.'

*Recollections of the Last Four Popes, &c.* By H.E. Cardinal Wiseman.

(Second Notice.)

POPE Pius the Eighth, Francis Xavier Castiglioni, the third on the Cardinal's list, reigned in Rome only twenty months; and not merely from the brevity of such reign, but also from his characteristics and qualities, furnishes less matter to the memorialist than either predecessor. He had narrowly escaped (observes the Cardinal) being elevated to the throne in the previous conclave, "when the plenary number centred suddenly on Cardinal della Genga," having been long eminent not only for the edifying life "of one of the gentlest and meekest human beings," but also for his distinction in ecclesiastical learning.—It seems, almost, as if there could not be a Pope without a prophet beforehand.—

"In the first book of this volume, a little incident was told of a coachman's good-natured omen to the young Benedictine monk, afterwards Pius VII., and the authority was given for it; only one

remove from the august subject of the anecdote. Another, and more strange one, recurs to mind, and rests upon exactly the same authority. I received it from the venerable Monsignor Testa, who assured me that he heard it from the Pope. When he was a monk in Rome, he used often to accompany his relation Cardinal Braschi in his evening drive. One afternoon, as they were just issuing from his palace, a man, apparently an artisan, without a coat and in his apron, leaped on the carriage step (which used then to be outside), put his head into the carriage, and said, pointing first to one and then to the other: 'Ecco due papi, prima questo, e poi questo.' \* See two popes, first this and then that.' He jumped down, and disappeared. \* \* The Pope added that, after the fulfilment of the double prophecy, he had ordered every search and inquiry to be made after the man, but had not been able to find him."

To this Cardinal Wiseman, who, like every teller of good stories, delights in capping one anecdote by another,—appends a note, which we shall also append.—

"This anecdote brings to mind another concerning a very different person, which I do not remember to have seen published. A gentleman, who, though he differed materially in politics and in religion from the illustrious Daniel O'Connell, enjoyed much of his genial kindness, and greatly admired his private character, told me that he received the following account from him of his first great success at the Bar. He was retained as counsel in an action between the city of W— and another party respecting a salmon-weir on the river. The corporation claimed it as belonging to them; their opponents maintained it was an open fishery. Little was known of its history further than that it was in the neighbourhood of an ancient Danish colony. But it had always been known by the name of 'the *lax* weir,' and this formed the chief ground of legal resistance to the city's claim. Able counsel was urging it, while O'Connell, who had to reply for the city, was anxiously racking his fertile brains for a reply. But little relief came thence. 'Lax,' it was argued, meant loose; and loose was the opposite of reserved, or preserved, or guarded, or under any custody of a corporation. The point was turned every way, and put in every light, and looked brilliant and dazzling to audience, litigants, and counsel. The jury were pawing the ground, or rather shuffling their feet, in impatience for their verdict and their dinner; and the nictitating eye of the Court, which had long ceased taking notes, was blinking a drowsy assent. Nothing could be plainer. A *lax* weir could not be a *close* weir (though such reasoning might not apply to corporations or constituencies);

and no weir could have borne the title of *lax*, if it had ever been a close one. At this critical conjuncture some one threw across the table to O'Connell a little screwed-up twist of paper, according to the wont of courts of justice. He opened, read it, and nodded grateful thanks. A change came over his countenance: the well-known O'Connell smile, half frolic, half sarcasm, played about his lips; he was quite at his ease, and blandly waited the conclusion of his antagonist's speech. He rose to reply, with hardly a listener; by degrees the jury was motionless, the lack-lustre eye of the Court regained its brightness; the opposing counsel stared in amazement and incredulity, and O'Connell's clients rubbed their hands in delight. What had he done? Merely repeated to the gentlemen of the jury the words of the little twist of paper. 'Are you aware that in Danish *lachs* means salmon?' The reader may imagine with what wit and scorn the question was prepared, with what an air of triumph it was put, and by what a confident demolition of all the adversary's *lax* argumentation it was followed. Whether there was then at hand a Danish dictionary (a German one would have sufficed), or the judge deserved the point, I know not; but the confutation proved triumphant: O'Connell carried the day, was made standing counsel to the city of W—, and never after wanted a brief. But he sought in vain, after his speech, for his timely succour: no one knew who had thrown the note;

whoever it was he had disappeared, and O'Connell could never make out to whom he was indebted."

The small knowledge of German existing at the period when this event took place, must strike every one.

But to return to Pope Pius the Eighth—his health was bad owing to a local affection in the neck, preventing his raising his head, and from which he suffered incessant irritation. This made him less stately and spiritual to look upon than the central figure of Rome's ceremonies should be. The "*Miserere*" in Holy Week had to be curtailed in consideration of his infirmity. Yet he was assiduous, we are assured, in business; and diligent in scholastic and scientific pursuits. He "possessed a rare acquaintance with numismatics."—

"His French biographer bears witness to his having held long conferences with him on this subject, which formed one of his own favourite pursuits, while Castiglioni was yet a cardinal. He says that, when closeted with him for a long time, people in waiting imagined they were engaged in solemn diplomatic discussions, while, in truth, they were merely debating the genuineness or value of some *Vespasian* or *Athenae*."

A feature, marked by Cardinal Wiseman, in the reign of Pius the Eighth, was his selection of French and English cardinals. The French one, Louis Francis Augustus Rohan-Chabot, had been talked of for the hat in the former reign : "In 1824, an effort was made to obtain for him the hat from Leo XII. The Pope replied, that France must be content to abide by its usage, of only proposing for this honour its archbishops and bishops. The French ambassador, whose relation the young duke was, made every exertion for him; but when, in his absence, his *chargé d'affaires*, in an audience proposed the subject, the Pope, in his sweetest manner, replied by a Latin verse,

<sup>4</sup> *Sunt animus, pietas, virtus ; sed deficit etia.*" The applicant was rather surprised at this rapid and complete reply, which did full justice to the sides of the question. However, he was compelled, by fresh instances, to make a new appeal to the kindness of the Pope. He hinted at the matter in an audience, and saw, as he informs us, by his quietly mischievous look, that he was not to be taken by surprise. Varying his former hexameter coming to the same conclusion, he replied,

He added, that he had an ample record in his mind of the merits, virtues, qualities, and claims of the Abbé de Rohan, arranged there in good verses, but that every one of them ended by the same dactyl and spondee."

The English Cardinal was the genial and hospitable owner of Lulworth Castle,—chosen, we are given to understand, for his virtues and services to the Church, rather than from any preparatory experience or notorious learning.—The other events of universal interest, which marked Pius the Eighth's Pontificate, were the passing of Catholic Emancipation in the English Parliament,—the “celebrated answer to four great German prelates on the subject of mixed marriages,” — and the *Carbonari* doings at Rome—an offshoot of the July days of 1830, which sent *Charles Dix* into well-merited exile; and which may be designated as among the first of those heavings which have not subsided during the past quarter of a century—the last of which who shall venture to foreseen?

The election of the next and last Pope here commemorated—Bartholomew Albert Cappellari, Prefect of Propaganda, seems, so far as we can understand Cardinal Wiseman's intimations, to have taken the conclave by surprise. The uninitiated world may like to have a scene from a conclave—

"On the 7th of January, Cardinal Giustiniani received twenty-one votes, the number sufficient for election being twenty-nine, when Cardinal Marco, Spanish envoy, delicately intimated, first

to Giustiniani's nephew, Odescalchi, then to the Dean Pacca, that Spain objected to that nomination. Every one was amazed. Giustiniani had been Nuncio in Spain; and the ground of his exclusion was supposed to be, his participation in

Leo XII.'s appointment of bishops in South America. If so, the object in view was signally defeated. For the power possessed by the crown of any country expires by its exercise; the sting remains behind in the wound. Cardinal Cappellari had been instrumental, far more than Giustiniani,

in promoting those episcopal nominations, and he united the requisite number of votes, and was Pope. Every one in that conclave, however, bore witness to the admirable conduct of that excellent and noble prince on the occasion. I have heard Cardinal Weld, and his secretary in conclave, Bishop Riddell, describe how wretched and pining he looked while the prospect of the papacy hung before him, for he was scrupulous and tender of conscience to excess; and how he brightened up and looked like himself again, the moment the vision had passed away. Indeed, no sooner had the note of the Spanish lay ambassador, Labrador, been read in his presence by the Dean, than Cardinal Giustiniani rose, and standing in the middle of the chapel, addressed his colleagues. He was tall, his scanty hair was white with age, his count-

tail, his scanty hair was white with age, his countenance peculiarly mild. His mother was an English lady, and his family are now claiming the Newburgh peerage in Scotland, from the Crown. With an unfaltering voice, and a natural tone, unagitated by his trying position, the Cardinal said: 'If I did not know courts by experience, I should certainly have cause to be surprised at the "exclusion" published by the most eminent Dean; since, far from being able to reproach myself with having given cause of complaint against me to His Catholic Majesty, during my nunciature, I dare congratulate myself with having rendered His Majesty signal service in the difficult circumstances wherein he was placed.' He then referred

to some proofs of acknowledgment of this fidelity from the Spanish Crown; and continued: 'I will always cherish the memory of these kindnesses shown me by His Catholic Majesty, and will entertain towards him the most profound respect, and in addition a most lively interest for all that can regard his welfare, and that of his august family. I will further add, that, of all the benefits conferred on me by His Majesty, I consider the greatest and most acceptable to me (at least in its effects) to be his having this day closed for me the access to the most sublime dignity of the Pontificate. Knowing, as I do, my great weakness, I could not bring myself to foresee that I should ever have to take on myself so heavy a burthen, yet these few days back, on seeing that I was thought

of for this purpose, my mind has been filled with the bitterest sorrow. To-day I find myself free from my anxiety, I am restored to tranquillity, and I retain only the gratification of knowing that some of my most worthy colleagues have deigned to cast a look on me, and have honoured me with their votes, for which I beg to offer them my eternal and sincerest gratitude.' This address visibly moved the entire assembly; and many cardinals visited Giustiniani in his cell, to express to him their admiration of his conduct and his virtues."

Pope Gregory the Sixteenth took up the keys at a troublous time. While he was delivering the Benediction after receiving them, rumours reached his audience of the insurrection in the provinces, connected with the rising of Bologna. Later he had to legislate, under the visitation of a scourge little less terrible than Revolution:—the coming of the cholera in 1837, when annual deaths rose in Rome from 3,000 to 12,000. In 1839 more sectarian services were claimed of him in the canonization of five saints. To him it was that England owes the presence of Cardinal Wiseman, who received his credentials of departure from Rome in the year 1840—and by this excuses himself for detailing subsequent events on hearsay authority. The

sum of his reminiscences, however tintured by reserve inevitable to such a theme treated by such a pen, leaves on our minds the impression that Gregory the Sixteenth was personally less attractive and impressive than former wearers of the tiara had been. We are assured, however, that the Pope did not shrink from responsibility when called on by the time; and this gives us occasion to make one of our last extracts from the Cardinal's volume, which (due allowance made for its colour) is a striking passage.—

"It may be proper to premise that the present Emperor of Russia, while Czarowich, visited Rome, and was received with the utmost respect by all ranks, and with extreme kindness by the Pope. The young prince expressed himself highly gratified by his reception; and I was told by those to whom he had declared it, that he had procured a portrait of Gregory, which he said he should always keep, as that of a friend deeply venerated and esteemed. Further, in 1842, the Emperor, his father, had sent very splendid presents to the Pope, a vase of malachite, now in the Vatican library, and a large supply of the same precious material for the Basilica of St. Paul. Still he had not ceased to deal harshly, not to say cruelly, with his Catholic subjects, especially the Poles. They were driven into the Greek communion by putting it out of their power to follow their own worship; they were deprived of their own bishops and priests, and even persecuted by more violent inflictions and personal sufferings. On this subject the Holy See had both publicly and privately complained; but no redress, and but little, if any, alleviation, had been obtained. At length, in December, 1845, the Emperor Nicholas I. came himself to Rome. It was observed, both in Italy and, I believe, in England, how minute and unrelaxed were the precautions taken to secure him against any danger of conspiracy: how his apartment, bed, food, body-guard, were arranged with a watchful eye to the prevention of any surprise from hidden enemies. Be this as it may, nothing amiss befell him, unless it was his momentous interview with the Head of that Church which he had mercilessly persecuted, with him whose rival he considered himself, as real autocratic Head of a large proportion of what he called the 'Orthodox Church,' and as recognized protector of its entire communion. It was arranged that the Emperor should be attended by M. de Bouteffne, his Minister at Rome, and that the Pope should have a Cardinal at his side. He selected, as has been said, the English Cardinal Acton. This was not a usual provision for a royal visit, but gave it rather the air of a conference; and so in truth it was. The Pope felt he had a solemn and trying duty to perform. \* \* It has been already mentioned, that the subject and particulars of the conference were never revealed by its only witness at Rome. The Pope's own account was brief, simple, and full of conscious power. 'I said to him all that the Holy Ghost dictated to me.' \* \* An English gentleman was in some part of the palace through which the Imperial visitors passed as he returned from his interview, and described his altered appearance. He had entered with his usual firm and royal aspect, grand as it was from statue-like features, stately frame, and martial bearing; free and at his ease, with gracious looks and condescending gestures of salutation. So he passed through the long suite of ante-rooms, the Imperial eagle, glossy, fiery, 'with plumes unruffled, and with eye unquenched,' in all the glory of pinions which no flight had ever wearied, of beak and talon which no prey had yet resisted. He came forth again, with head uncovered, and hair, if it can be said of man, dishevelled; haggard and pale, looking as though in an hour he had passed through the condensation of a protracted fever; taking long strides, with stooping shoulders, unobservant, unsaluting: he waited not for his carriage to come to the foot of the stairs, but rushed out into the outer court, and hurried away from apparently the scene of a discomfiture."

Not the least various chapter in the latter part of this volume is devoted to "some of the remarkable men of the Pontificate," beginning

with the German painters of the religious school, whose genius (not whose sincerity) we cannot but fancy Cardinal Wiseman is disposed to over-estimate. And who will not start at finding among his celebrities such a popinjay figure as this?—

"Another foreigner came to Rome in this Pontificate, of whom many readers will have heard, of one of what may be called two such extremes of life as seldom meet in one person. Those whose memory does not carry them back beyond the days of Waterloo may have found, in Moore's politico-satirical poems, mention of a person enjoying a celebrity similar to that possessed more lately by a French Count resident in London, as a leader of fashion, remarkable at the same time for wit and accomplishments. Such was the Baron Géramb, in the days 'when George the Third was King.' But some may possibly remember a higher renown gained by him, beyond that of having his last *bon mot* quoted in the morning papers. Being an alien, though neither a conspirator nor an assassin, he was ordered to leave the country, and refused. He barricaded his house, and placarded it with the words, 'Every Englishman's house is his castle,' in huge letters. He bravely stood a siege of some duration against the police of those days, and drew crowds round the house; till at length, whether starved out by a stern blockade, or overreached by Bow Street strategy, he either yielded at discretion, or was captured through want of it, and was forthwith transferred to a foreign shore. So ends the first chapter of the public life of the gallant and elegant Baron Géramb, the charm of good society, to which by every title he belonged. What became of him after this? Did that society, on losing sight of him, ask any more? Probably few of those who had been entertained by his cleverness, or amused by his freaks, ever gave him another thought; and a commentator on Thomas Moore, encountering the 'whiskers of Géramb' in one of his verses, might be at a loss to trace the history of their wearer. Certainly those ornaments of his countenance would have lent but slight assistance in tracing him in after life. Many years later, in the reign of Gregory the Sixteenth, let the reader suppose himself to be standing on the small plateau shaded with ilex, which fronts the Franciscan convent above Castel-Gondolfo. He is looking down on the lovely lake which takes its name from that village, through an opening in the oaken screen, enjoying the breeze of an autumn afternoon. He may see, issuing from the convent gate, a monk, not of its fraternity, but clothed in the white Cistercian habit, a man of portly dimensions, bestriding the humblest but most patriarchal of man-bearing animals, selected out of hundreds, his rider used to say, to be in just proportion to the burthen. If the stranger examines him, he will easily discern, through the gravity of his look, not only a nobleness of countenance, and through the simplicity of his habit, not merely a gracefulness of demeanour, which speak the highly-bred gentleman, but even visible remains of the good-humoured, kind-hearted, and soldierly courtier. There lurks still in his eye a sparkling gleam of wit suppressed, or disciplined into harmless coruscations. Once when I met him at Albano, he had brought as a gift to the English Cardinal Acton, a spirited sketch of himself and his 'gallant grey,' rolling together in the dust. When I called on him at his convent, he showed me an Imperial autograph letter, just received, announcing to him the gallantry and wounds of his son, fighting in Circassia, and several other royal epistles, written in the pleasant tone of friend to friend. Yet he is thoroughly a monk of the strictest order known in the Church, living in a cell, without an object of luxury near him, sleeping on a straw pallet, occupied in writing, reading, meditating on holy things, devout in prayer, edifying in conversation. Among other works of his overflowing with piety is one peculiarly tender, 'My Saviour's Tomb.' The good old monk had been to Jerusalem, and had manifested his affections by a novel and exquisite prodigality, borrowed in idea from a certain woman who had been a sinner in the city. He anointed the sepulchre of our Lord with the most costly of

perfumes, the attargul, or otto of roses, as we call it, so that the whole house was filled with its fragrance. Such is the Père Géramb; such the second chapter of his known life. What had been the intermediate hidden stage? When expelled, happily for him, from England, he very soon fell into the enemy's hands, I know not how. But he happened to be cast into the same prison, I think Vincennes, where the good Cardinal De Gregorio was also in bonds. He was first struck by the patience and virtues of his fellow-captive, and gradually entered into conversation with him. The result was a change of heart and a change of life. Liberty soon put the sincerity of both to the severest test. Baron Géramb remained attached to the land of his captivity: in it he joined the fervent and austere life of La Trappe. After some years he was sent to Rome, as resident procurator of the order, where I had the pleasure of knowing him. Several amusing anecdotes mingle with his memory, to show how even in his sackcloth and ashes lived his wonted fire."

The above will touch a whimsical chord in those whose recollections go back to the tawdry literature of seventeen years since, and who recollect the sentimental pilgrimage to Palestine, published by the ex-Dandy Trappist [Athen. No. 641]. After meeting so sprightly an ecclesiastic as this we are in no humour to seek for graver company, else we might have introduced the reader to one of the really memorable men of the time—Cardinal Angelo Mai—who is cordially commemorated by our author.

*India in 1858: A Summary of the Existing Administrations—Political, Fiscal, and Judicial; chronologically arranged, from the Earliest to the Present Time.* By Arthur Mills, M.P. (Murray.)

We have read through Mr. Mills's book, and find it, what it professes to be, a useful "Summary" of matters connected with the present administration of India. It is printed on better paper, and with better type, than statistics in general, and contains just that sort of misinformation about India which is now popular with compilers. Of course, in a volume almost entirely made up of Lists of Governors-General, Treaties, Laws and Public Documents relating to British India, East India Bills, and so forth, the author scarcely peeps out. Like the Black Dwarf in Scott's well-known tale, he is well nigh hid by the huge stones with which he is building. When, however, we do get a glimpse of the compiler, we see just enough to assure us that, though with laudable industry he has, as it were, pared off the outer rind of his subject, he has not yet tasted the pulp, far less got to the inner-kernel. At page 4, we find a remark which is quite sufficient of itself to establish this. It is as follows:—"The Indo-Mahomedan dynasties of Arab, Tartar, Turk, Afghan, and Mongol origin, which afterwards successively held sway at Ghuznee, Lahore, and Delhi, have left few more permanent traces of their power than the Indo-European Trading Companies, whose factories have been planted on the shores of India at various periods during the last three centuries, by subjects of Portugal, Holland, Denmark, Sweden, and France." Now, we affirm that the man who penned that sentence can neither have any practical acquaintance with India nor have studied Indian history very deeply. Without pausing to inquire what is meant by the Indo-Mahomedan dynasties of Arab origin, which afterwards held sway at Ghuznee, Lahore, and Delhi, or, indeed, anywhere in India, we venture to assert that one single dynasty of Mohammedan princes—that founded by Bâbâr—has left more permanent traces of power in India than all the subjects

of all the European countries named by Mr. Mills. A French novelist, more famous for his imaginative powers than for painting truthfully to nature, tells us of a chivalrous Captain of a French frigate, who, finding his English opponent short of powder, sent him a supply before they engaged. We shall not imitate that worthy by adding the name of England to Mr. Mills's list; but even if that were done, the odds would still be in our favour. The "Indo-Mahomedan dynasties" have stamped their traces on the minds of the natives of India, on the languages, laws, customs, of the people of that country, in such a way that many such volumes as that of Mr. Mills would not suffice to contain the full evidence of the fact. As for material proofs, what we ask, are those great cities, Agra, Delhi, Lahore, Lucknow, and innumerable others!—what those magnificent mosques, tombs, canals, and other works, which stud the face of Upper India, but traces of the power of the Indo-Mahomedan dynasties?

In the List of Governors-General, we read for the first time the Marquis of Wellesley. At page 14 several emendations are necessary. It would appear from the construction of the sentence where the Nizam is mentioned that he was the deputy of Nadir Shah in 1744. That conqueror, in 1739, restored the empire of India, after the formal cession of certain provinces, to Muhammad Shah, and returned to Khurásán. The Dakhan was not among the ceded provinces,—and, in fact, Nadir is said to have particularly warned Muhammad Shah against his too aspiring subject, the Nizam. The Nizam, therefore, was no deputy of Nadir; but if it be intended that he was the deputy of the King of Delhi, the whole paragraph should be remodelled, for such a meaning cannot be grammatically extracted from it. In the same passage, it is said that Hyder had, in the above year, seized Mysore; whereas he made his first appearance as a simple volunteer in the Mysore army, five years after that date. At page 30, we are told that, as the Court of Directors is now constituted, all the Crown nominees "must have been civil servants of the Company in India of ten years' standing." Surely the names of Sir H. Rawlinson, Sir R. Vivian, and General Pollock ought to have warned Mr. Mills against so ridiculous a mistake. "Urdu" is not "a higher dialect of Hindústānī," but simply another name for it. "The next rank of civil Judges above Moonsiffs is" not "Sudder Aumeens," but Ameens. The definition of sayer as "a tax on the sale of certain drugs not strictly classed as spirits" is new to us, and we would recommend Mr. Mills to reconsider it. At page 139, we are surprised to find our old friend Gulab Singh metamorphosed into "Ghuleep Singh."

The above are some of the inaccuracies we have noticed,—but, upon the whole, the book is comparatively well written, and, with a little revision, might be made an accession to the Anglo-Indian library.

*Tucker's History of the United States.* 3 vols. (Trübner & Co.)

*Young America in Wall Street.* By George Francis Train. (Low & Co.)

*California and its Resources.* By Ernest Seyd. (Trübner & Co.)

*The United States and Cuba.* By James M. Philippo. (Pewtrress.)

American literature accumulates with the rapidity and exuberance of the indigenous vegetation. Not a little, as might be expected, has a very transient date and a very temporary

interest. Now and then we light on a History such as Bancroft's, or Poems such as Bryant's, or Novels and Tales such as Hawthorne's, which are disentangled from the general mass and stand out as noble and distinct individualities,—not to speak of biographies and volumes of letters and chapters and documents of State which are gradually coming to light, and enable us to understand the true altitude of *Old America*. Between the representatives of the Old and New styles there is certainly a huge difference. Mr. Tucker is apparently a chronicler of the early colonial period, when daily events were registered and revolutions considered with becoming gravity, when battles, or debates, or insurrections were slowly described with very great care against over-exerting the reader's brain, though perhaps with an insufficient care about making him sufficiently melancholy,—the effect of history in general being to make a sensible man avoid it, as one of Mr. Tucker's Virginian forefathers might the Great Dismal Swamp, which is surrounded by little dismals. Young America, which Mr. Train represents, is not chargeable with prolixity. That gentleman's didactic rate is by no means slow, and his style might almost realize the application of steam to electricity. His sentences are quick, smart, adroit, so many telegrams, in fact, which he discharges at the commercial cranium of Old America in a manner that is neither filial nor reverent. Mr. Train is the counterpart of Fink in "Debit and Credit." "Gravity," he is of opinion, "is often a mysterious carriage to conceal the defects of the mind." "If young men are fools, could their fathers have been sages?" In short, like another Young American, "he don't think much about his father, having mounted upon his back, and seeing a long sight ahead of him." His experiences have been world-wide. He has managed an extensive house in America, England, and Australia. In his own words, "From Australia I stepped into Asia, saw Africa, passed through Europe into England, and returned last year to America, my eyes wide open, as I hurried round the world." Returning to France, where he "suddenly became an old fogey," in his intervals of rest from French, Italian, and German verbs, he "threw off an occasional article on European finance; and having seen the leading merchants and bankers, from Melbourne to Manhattan, from Batavia to Amsterdam, from Canton to Constantinople; having talked with peasant as well as prince, from Shanghai to Stockholm, from Hobart Town to London, from New South Wales to St. Petersburg,—I came to the conclusion that the panic of 1857 must be more terrific than anything before." The debit account is thus naively stated for old America:—To ruinous competition and extravagant living everywhere—to 25,000 miles of railway constructed, an immense steam fleet—a gigantic shipping interest—enormous dry goods trade, marble palaces on Broadway, brown-stone houses in Fifth Avenue, laces and crinolines, hoops and diamonds, trotting horses, clubs, brandy-smashers, patents for everything, *three millions of foreigners forced to gain their living by their wits*, clipper churches, clipper government, clipper merchants, clipper banks, clipper everything, Total national *delirium tremens*. The decennial cycle of financial panics is then shrewdly observed upon, the commercial effect of the cessation of the opium trade, the Chinese predilection for cash, and, last of all, the capabilities of the Atlantic cable.

"Steam across the Atlantic was once the exciting topic of the world; now it is the telegraphic cable. Only three hundred and fifty five-thousand-dollar shares! London takes 101; Liverpool, 86; Glasgow, 37; Manchester, 28; other English towns, 10; and

the balance, 88, in America:—one-fifth, or 20 per cent., to be paid up; and Mr. Field tells us that on the 4th of July, 1858, England and America—separated on the 4th of July, 1776—are again to be united! Stand back, Columbus! and you, Vespuccius, and Ferdinand de Soto, retire! and you, old Miles Standish! You never dreamed that Franklin was to chain the lightning, and that Morse was to extend the chain across the surging Atlantic Ocean! Shakespeare was the only man in early times who thought of putting 'a girdle round the earth in forty minutes!' What food for contemplation in the ocean telegraph! The grain market rises in the morning in England, and in the afternoon the ships are filling up in the East River. Cotton advances 4d. in Liverpool at noon, and in New Orleans, an hour later, thousands of bales change hands."

After passing rapidly, *Young America*—wise, round the world, and touching lightly on the flesh in a series of remarkable statistics, Mr. Train, to use his own words in the last chapter, proceeds to "tell the truth with the hope of shaming" the enemy of legitimate finance. Here is a view of the Land Mania of the West.—

"I can best illustrate the madness of the age by introducing here one land operation in the West. This will give a fair idea of the land mania. Some Western merchant is desirous of investing some of the money which he owes to the *East*, believing that he can turn a few thousands before the dry goods note comes due. If not, he can easily get his paper renewed. He buys a lot, raises money on mortgage, and sells to another, who *owes for goods bought in New York*. The lot changes hands nine times. These are the figures:—

First purchase	.... \$1,000	First mortgage	.... \$500
Second	" 1,500	Second	" 750
Third	" 2,000	Third	" 1,000
Fourth	" 3,000	Fourth	" 1,500
Fifth	" 4,500	Fifth	" 2,000
Sixth	" 7,000	Sixth	" 3,250
Seventh	" 10,000	Seventh	" 4,500
Eighth	" 12,500	Eighth	" 5,000
Ninth	" 15,000	Ninth	" 6,500

The ninth time it changes hand the owner raises \$6,500 on the original \$1,000 purchase, valued before the crisis at \$15,000! The sales all made in a year and a half—the land in no way improved. Brigham Young represents the 'Latter-Day Saint,' but it took a French poet to describe the 'Latter-

Day Millionnaire':—

*Monday*, I started my land operations;  
*Tuesday*, owed millions, by all calculations;  
*Wednesday*, my "brown-stone" palace began;  
*Thursday*, I drove out a spanking new span;  
*Friday*, I gave a magnificent ball;  
*Saturday*, smashed—with just nothing at all.

—(At least nothing that the creditors could get at.)"

Young America forms a wise resolution.— "I don't intend to buy another hat this year. I have about twelve months' clothes on hand, and have paid my tailor's bill. I have an extra shirt, and two or three pair of boots. I never smoke; I never chew; I never drink; and, since leaving Australia, have never driven fast horses. Going down town I walk, and save six cents. Instead of buying papers every morning, I buy one, and get the boy to change it for another. (The London *Times* generally passes up one street and down the next before it goes to the owner in the country.) I have been in New York several days and have not bought a thing, not even a ticket to the theatre. In fact, I am only doing what everybody else is doing throughout the country. Economy—rigid, uncompromising economy on all sides."

Mr. Train is initiated into a modern mode of doing business.—

"An importer of good standing, who has paid cash before—always prompt good customer, &c., &c.—calls upon the manufacturer at Lyons. Not wishing to pay for goods at once, he says to seller, 'Sixty days after you have made the shipment from Havre, draw upon your banker at four months, and I will send out a credit of mine to pay the bills at maturity.' All right. The contract is signed. The importer in due time sends to his banker a letter of credit at four months, payable in London, which the banker discounts, and pays the manufacturer's

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bills. Therefore, ten months after the goods were bought at Lyons, the four months acceptances must be met. The importer goes to his New York banker, and gives his acceptance at sixty days, for a sixty-day bill on England, which he remits to his London banker to pay the Paris draft.

*Recapitulation.*

No drafts made till sixty days after shipment from Havre .....	2 months.
Manufacturer draws on his banker at .....	4 "
Importer sends his agent letter of credit to pay manufacturer's draft .....	4 "
Buy acceptance in New York to meet bill in England .....	2 "
Bill sixty days .....	2 "
(Course of mail fifteen days each way.)	
Total .....	14 "

Passing over the Cuba question, and the worth of the Queen of the Antilles to "the States," we note a home-thrust.

"May not anti-slavery England again open up the slave trade? France commenced it last year. The French Government, through the Minister of Foreign Affairs, signed a contract, March 13th, with MM. Régis, to transport 5,000 coolies to Guadalupe, and 5,000 to Martinique, in 800-ton steamers, for \$100 each. Terms, 10 years' labour at \$2 50 per month, deducting forty cents for passage. England, I fancy, would like to have, about this time, that one hundred millions of dollars which she paid away to make the garden of her West Indian possessions a barren desert."

The last two volumes on our list are English publications, which convey, in the hand-book form, valuable practical information on the subject of the United States and California. Mr. Philippo's book is the best statistical book of its kind we have yet seen. The area of the Western World is completely surveyed,—its social, commercial, religious, and industrial resources are accurately classified,—its climate and geology discussed,—and its products enumerated even to the very flowers which embellish a transatlantic garden.

The author of "California" appears to be a German merchant, who dates from the city, and advocates emigration to San Francisco and to Sacramento as the readiest solution of the currency question. What country, argues Mr. Ernest Seyd, so fair, so healthy, so generally desirable for man, woman, or child,—what streams so bright,—what land so fruitful,—what toil so happy and fortunate? "Everybody," our author tells us, "that works in the mines honestly and perseveringly can do well, and realize a snug sum of money; whilst others who go to work with some experience and judgment do still better, and make fortunes; and others, again, if assisted by luck, will make large fortunes." Tales of the wonderful peach orchards and vineyards,—the mammoth apples and squashes and potatoes,—the romantic prospect of the Yohamite Valley, with its bas-tion rocks, its colossal trees, and its grand waterfall, aided by a series of excellent illustrations, and an abundance of statistics, render Mr. Seyd's book more than ordinarily attractive.

*MINOR MINSTRELS.*

THE composition of an epic, especially when it is introduced as the development of some sublime song of other days, is perilous work for a Minor Minstrel. All modern Iliads and Odysseys have been failures; but the most conspicuous of all disgraces has been reserved for the mimic Miltons of our century. One after another they have planted their ladders against the golden Paradisaical walls, to be repulsed and driven through ditches into oblivion. Yet the "things unattempted yet in prose or rhyme" in the sixteenth century are but too often and too boldly attempted in the nineteenth minor minstrelsy, which, not satisfied with whirling through space, and dissecting the passionate human heart to its last fibre, invades the ideal heaven, and recites the history of Adam and the archangels as though there was no English poem embossed upon the nation's literature in a language of gold

and jewelry. To the long series of "Paradise Lost," and "Paradise Regained," as presented by various gentlemen who think Milton overrated, is now added, "Paradise Kept; or, Sorrow turned into Joy." (Masters.) This work is dedicated to Lord Lyttelton; and, in an Introduction Dedicatory the style and title of that nobleman are intrepidly entwined with names and ideas sacred. Then follows a "Summary of Contents," the which thus opens:—

Paradise kept Sion's prescript is in Honour of her King.

—We do not pretend to explain the scope and intent of the poem. It is narrative, mystical, doctrinal; it is figurative, prophetic, and familiar. Two examples will suffice to deter or attract the curious reader. In this the poet is explanatory:—

Man's ad-option

Follows schooling. Schooled under law were all Whom Moses and Elias schooled. No less These needed schooling of stern pedagogues Than Jacob schooling needed. Zebedee's Sons, Boanerges, these were.

—In the following he is solemnly familiar; he complains of his endurance:—

Though as captain of my school I ranked By Brontë (now of fame) pronounced "first boy" Whence his daughters were but little ones Pining at Haworth as I at the Grove;—

And though in fair fight I did beat my man—

He proceeds to show that he has been but a weakling. If he has power, it is, at all events, not that of an epic poet.

Epical, also, is Mr. Archibald Belaney, who writes *The Hundred Days of Napoleon: a Poem in Five Cantos* (Hall, Virtue & Co.), dedicated to "the great historian of modern times," Sir Archibald Alison! The first introduces "Napoleon smarting from defeat," then a vision, then an officer who tells a tale at which Bonaparte weeps. "What ho, my Muse!" sets the story flowing in the Second Canto. A ball takes place, at which a certain Pauline and Mourand exchange impassioned glances. The Emperor, he, too, was there. Speedily, however, he is engaged in hotter work, marching upon Grenoble, and haranguing his followers.—

Then, forward! let us on!  
Triumph! revenge! and victory!  
Rewards! fresh honours! liberty!  
Doth wait for every one!

—A vast amount of the prose Alisonian version is submitted to the chopping-knife of rhythm, until Waterloo opens before us like a prairie on fire, and the authority somewhat harshly turns upon the Imperial runaway, very much in the fashion of the Byronic invective, "Tis done, but yesterday a king." This, however, is designed as a patriotic prelude to a versified muster-roll of British glory. He cannot signalize all.—

Such were an endless theme, yet still,  
Such names as Somerset and Hill,  
Saltoun and Anglesea,  
Clinton, Grant, Maitland, Cooke and Gremee,  
Halke, and Kempt of glorious name,  
Byng, Adam, Barnes, of martial fame,  
Picton and Ponsonby;  
Delancey, Lambert, Alten, Pack,  
Macdonnell, Gordon, whose attack  
Made France's bravest troops roll back,  
Vivian and Vandeleur;  
Home, Warrington, and Douglas, too,  
And Stapleton, the brave and true;  
Such names as these will well prolong,  
And give a halo to my song  
That ever should endure.

—There is some rough vigour in the poem, and that is all.

*Gardenia: a Poem.* By William Stephen Sandes. (Dublin, Milliken.)—Mr. Sandes is careful in his versification, and his language plays radiantly upon the usual topics of the lyrst—Evening, Morning, Autumn, Summer, Love, Sorrow, and Beauty. A fault irremediably obvious is a tendency to exuberance and to the employment of violent metaphors; he opens with "a golden rocket rain" of laburnum blossoms, and the whole earth is changed at once into an enchantment of golden plains and violet mountains, inlaid with blue lakes and sinuous lines of silver, with a rosy and purple dome above, and people with garlands on their brows, rubygemmed goblets at their lips, and Mr. Sandes in the midst "with liquid lips of passion" kissing "painted statues back to pallid stone," and writing erotic passages which we dare not quote. Some-

times, his dreams are of Paphos and the dancers of Assyria; at others he sees at his bed-side a hectic stripling.—

And, rending off the vest wherein was robed His wasted form, he tore from out his side A lacerated heart, and held to view Each naked ligament, each quivering nerve, Inviting me to mark their vivid hue, And trace the tortured fibre's writhing curve; Till stole a breeze of daylight o'er my bed, And, shuddering at its breath, the phantom fled.

—The author speaks of an arrovia radiance emanating "from faceted crystallizations of heart." He evidently supposes that to accumulate words signifying colours is to produce richly-coloured poetry; and that luscious diction is identical with lyrical sweetness and beauty. He has a free and suggestive fancy, but it is altogether untamed and barbarous.

NEW NOVELS.

*Gaston Bligh.* By L. S. Lavanu. 2 vols. (Smith, Elder & Co.)—There is some good writing in this novel, and the beginning promises well; but Gaston Bligh becomes a deadly bore as the story proceeds, or rather stagnates, for the action becomes confused, and drags its slow length along till the interest is fairly choked, and the patient reader is reduced to the last gasp. It is the story of a sensitive, self-conscious, ill-understood youth, whose feelings have been warped by a very disagreeable mother, equally destitute of tenderness as of insight into character. It is, however, the good heroine who does all the mischief by leaving at her death an absolute injunction to her daughter, which the dutiful daughter obeys to the letter when circumstances have altered the case. Of course, all the misery is made conducive to the good of everybody's soul, but that is no thanks to the exercise of anybody's common sense. "Gaston Bligh" shows that the author possesses talent, but the story, such as it is, is both dull and painful.

*Baffled: A Tale.* 2 vols. (Newby).—"Baffled" might have been made a passably good story of the melo-dramatic school, if the author had been at the pains to tell out his tale: but like the famed history of the Bear and the Fiddle, "it breaks off in the middle;"—the author has apparently become bankrupt in his resources, and huddles up a conclusion, than which nothing can be more slovenly; indeed, in these days of writing and authorship, it is rare to find an author so entirely destitute of the art of design. The sketch of the fanatic sect of "Salvationists" and their Pastor is very bad,—it is a mere coarse dab of yellow-ochre and lamp-black. The leading idea of the story seems to have been borrowed from the unfinished novel left by Dr. Maginn, and published after his death, called "The Liverpool Merchant." The Author of "Baffled" has a certain faculty of interesting the reader, and leading him on in hope that he might turn to some account; but as matters stand, it is mere waste of time and eyesight to sit down to read "Baffled."

*The Old Palace.* By Julius Tilt. 2 vols. (Bentley).—Miss Tilt has much colloquial facility, and a light airy way of telling her tale that is not without a certain pleasantness; but "The Old Palace" wants workmanlike pains-taking. It is idly done, and has evidently cost the authoress no sort of trouble. It is a very foolish story; and the heroine—a beauty and a mystery—seems to think the whole universe has nothing to do but to furnish her with fine clothes and make her happy; though she does her best to defeat the benevolent designs of destiny by behaving on all emergencies in as headstrong and absurd a fashion as would entitle any young woman to a place in a lunatic asylum, or the pages of an old *Minerva* Press novel.

*A Lord for a Rival.* By J. Airey Aldercliffes. (Edinburgh, Robinson).—A book written without the commonest qualifications of style or manner, —the story crude, undigested, and ill put together. It would be absurd were it not too bad to be laughed at, for to all its other faults it superadds that of dullness.

*Uncle Ralph: a Tale.* By the Author of "Dorothy." (Parker & Son).—"Uncle Ralph" is a readable little story. Some of the characters are well drawn, especially that of Susan, who commits cruel injustice by default. The wrong that can be comprised

in the mere abstinence from doing right is shown with some subtlety; nevertheless, the moral of the story will hardly commend itself to sober-minded elders: two young creatures engaging themselves to be married without the least prospect of adequate ways and means, would, in real life, meet with small countenance from prudent relatives. Miriam, though justified, perhaps, in the eyes of the reader, would certainly have a verdict against her in a family council held in any "cedar parlour" in the United Kingdom. She was an "exceptional" case, but would make a dangerous precedent. The one good point in the story is, the tracing out of the poisonous influence of a wrong motive upon actions which in themselves are lawful and right. Uncle Ralph himself is a very foolish elderly gentleman, who believes everything he is told, and who does everything he is bid, by anybody, which is the cause of all the woe and confusion in the story.

*The Moors and the Fens.* 2 vols. (Smith, Elder, & Co.)—There is a certain interest in this novel which draws the reader on, but it is in spite of all the remonstrances of common sense. There is little or no likeness to real human nature in any of the characters; in fact, they not one of them touch the earth, even with a great toe; they float, not in air, but in mist and vapour, and are emancipated from the commonest necessities of life. The heroine—a wilful, wayward, impossible sort of being—refuses assistance from the only relative who offers it to her; and professes to get her living by translations, for which she can obtain no sale, and never is paid a farthing;—yet she always has shillings to spare for journeys and sixpences to relieve beggars in the street. She marries the son of an old miser baronet, and is by him taken to his father's hall, where, though she appears to do nothing, except shiver over fires of damp sticks that will not burn, turning away in disgust from the food served up, till the miser and his sister are both charmed at her "small appetite," yet she has a succession of babies, which must have induced expenses highly unpleasant to the old man and seriously inconvenient to the young one, who is entirely dependent on his father, whose consent was never asked to the marriage. The husband and wife live on terms of the completest estrangement, each believing the other indifferent or worse, when half a word would have enlightened them. Other mysteries bloom and wither in the most unsatisfactory manner. The whole story resembles a child's garden with the flowers stuck into the ground, instead of growing from a root. It would be too long to point out all the inanities and contradictions; still, though the book does not contain a grain of common sense, the author has the gift of telling a story, and "The Moors and the Fens" will be read accordingly; but, we must add, that even a retentive memory will not be able to hold the tale in remembrance for half-an-hour after closing the book.

#### OUR LIBRARY TABLE.

*Report of the Commissioners appointed to Inquire into the Regulations affecting the Sanitary Condition of the Army, the Organization of Military Hospitals, and the Treatment of the Sick and Wounded: with Evidence and Appendix.* (Spottiswoode.)—The contents of this elaborate Report, with its apparatus of evidence and index, have been tolerably well familiarized to most readers; but there are some statements which deserve incessant repetition so long as they remain true. The first we remark is one which might account for any degree of hesitation among the labouring classes before enlisting in the British army. The Report says,—"When a soldier enters the service, he has the prospect of dining on boiled meat every day for twenty-one years,"—a test which patriotism itself can scarcely be expected to stand. The second point—startling to the imagination—is that "the mortality of the army when hunted before Sebastopol in 1856 (including deaths by violence or accident), as compared with that of the troops at home, was nearly one-third less than the mortality of the infantry of the line, and two-fifths less than that of the Foot Guards when barracked in England." That is to say,—

life was more secure in a camp planted against a city encompassed with fortresses, and blazing with artillery, than in the barracks of London. The Report contains a thousand illustrations of the singular methods of military government, by which these results have been produced; but, as a contribution to history, it must be read by the light of certain practical criticisms published since it was laid before the Houses of Parliament. It has been made clear, however, that the army in England has suffered for many years as from a perpetual epidemic; and it is superfluous to suggest how far this cause may have operated in rendering the military service unpopular. That a guardsman should generally be shorter-lived than an agricultural labourer, an artisan or in-door tradesman, a printer, a policeman, a miner, and even a clerk, is a truth which may not have been observed by the ordinary public, but which has possibly trickled out among the peasantry, and converted itself vaguely into a tradition. The Report states generally "that the ravages committed in the ranks of the army by pulmonary disease are to be traced, in a great degree, to the vitiated atmosphere, generated by our crowding and deficient ventilation, and the absence of proper sewerage in the barracks." It is unnecessary to analyze more closely the contents of the volume, since they have been universally diffused; but it is really a duty to recommend the evidence to the serious attention of every one who concerns himself for the welfare of the British army further than to admire the Horse and Foot Guards when they turn out in full uniform on parade.

*The Good Soldier, dr.* By the Rev. W. Owen. (Simpkin & Marshall.)—The "Good Soldier," we fear, will beget a multitude of bad biographers. Obviously the complete materials for a life of Sir Henry Havelock are not yet forthcoming,—and though, no doubt, the popular craving must be satisfied with an account of their hero, it is with some regret that we see crude and hasty sketches of this distinguished officer's career put forward by men who have no particular vocation to write about him. We prefer, however, this life by the Rev. W. Owen to that by Mr. Brock. The extracts from General Havelock's own histories of the campaigns in Burma and Afghanistan are extremely interesting, and in reading them we feel we are upon sure ground. What is wanted for a good life of the hero of Lucknow is original letters, anecdotes of himself, his own sayings and doings, and of these, with the exception of printed despatches which have been in all the papers, and of extracts from his own works, which have been before the public for many years, we have positively nothing. Whole chapters of exhortation to follow his bright example, and of what is popularly called "unction," might advantageously be exchanged for a few lines of dialogue between Generals Havelock and Outram in the famous Advance of the Two Thousand.

*Steps on the Mountains: a Tale.* By Amelia Mary Loraine. (Newby.)—The "Steps on the Mountains" are traced in a loving spirit. They are earnest exhortations to the sober and religious minded to undertake the spiritual and temporal improvement of the condition of the destitute of our lanes and alleys. The moral of the tale is well carried out, and the bread which was cast on the waters is found after many days, to the saving and happiness of all therein concerned.

*The Statute Book of England; Collection of Public Statutes relating to the General Law of England passed in the Reign of Queen Victoria: Seventeenth Parliament, Session 1. With Index to English Statutes, Tables of all the Statutes passed during the Session, and Register of Statutes amended, continued, recited, repealed, revived, or otherwise affected by Public Statutes.* Edited by James Bigg. (Published by the Editor.)—We have set forth the title of this book at length, as the shortest mode of informing the reader what the work is intended to contain. The editor is not unnaturally somewhat impatient at the confused state of the statute-book. He dwells upon the fact, that in the last twenty-three years £5,000,000. have been expended in Commissions for digesting the laws, and that the country has little (the editor says *nothing*) to show for

the money. The subject of the digest of the law naturally brings to our mind the late Chancellor and his assistants, but here we are met with the old maxim, *de mortuis nil nisi bonum*, which may be freely rendered, let us say *nothing at all* concerning the proceedings of the late law-officers touching the digest of our laws, for the only line of observation not forbidden by the maxim, is precluded by the facts of the case. We have now a new Chancellor, who if he be desirous of living in the history of his country when his forensic abilities are forgotten, has a ready road to immortality before him. In the mean time, Mr. Bigg endeavours to remedy to some extent the evils complained of. He proposes, for a subscription of one guinea a year, to publish the Acts of each Session, classified according to the subject-matter, with index and notes. Each statute is to be printed in such a manner that it may be removed from the book without rendering any other statute imperfect, and at the end of every Session he promises to reprint such pages of any previous volume as contain any provisions that have been repealed or amended, with the repealed matter in italic type, and with side-notes of any amendment. This plan is one concerning which it is impossible to speak with confidence with only the first volume before us. Whether this scissor-and-paste plan of consolidation will be found practically convenient, we much doubt,—but the drowning man catches at a straw, and, as we are all in danger of being overwhelmed in the torrent of legislation, we are unwilling entirely to discourage this work.

*My Feathered Friends.* By the Rev. J. G. Wood, M.A. (Routledge & Co.)—We remember not being very favourably impressed with some of Mr. Wood's previous books, and opened this with some suspicion. We recollect that his descriptions were not very accurate, and his ideas of classification were loose and unsatisfactory; and we were not at all prepossessed with the present volume, when we found the author, in his preface, stating that he should "pass lightly over the external form in order to bring forward more strongly that which I conceive to be the true object of natural history, namely, the character or life of the creature which is in fact its essential being." Now, however, important the study of the habits of animals may be, every naturalist knows that the basis of all sound observation on these, must be a knowledge of the form of the animal observed. Without this the observation is worthless. It is, therefore, simply to mislead to speak lightly of "external form." However, knowing how sometimes a preface is dashed off, we passed on to the next sentence, and here we met with the following astounding supposition. "At the head of the birds, the Accipitres or Hawk tribes are placed, probably because they are rapacious birds, gaining their living by destroying life, and do little direct good to the community." Then follows a quantity of mauldin sentimentality about the tendency to admire destructive propensities in animals, and to think little of the preservers of life amongst mankind. Now we have no hesitation in saying that the man who penned these passages is ignorant of the principles of classification, and the adaptation of animals to the position in which they are placed. Animals are not, and never have been, placed high in systems of classification because of their destructive tendencies, and it is a libel on creation to say that destructive animals "do little direct good to the community." Why, amongst the rapacious birds of which he speaks are the vultures, those "repulsive birds," as he calls them, which in many parts of the world act as scavengers, and are the great safeguard of the health of communities of men. If it were not for the destructive animals the peaceable tribes would so thrive that the world would not be a dwelling-place for man. Every housekeeper could inform him that we should be overrun with mice if it were not for cats, and every farmer's lad could instruct him on the beneficial destruction effected by the rapacious birds amongst the quick-breeding rodents of our own islands. Nor is he any happier when speaking of the lower animals, as it never has been a principle of classification to put the destructive tribes of an order highest. It does sometimes happen that the most

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St. Tim  
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Wande  
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Upham

Barclay  
Catalog  
Gaus  
Sprang  
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Upham

highly organized group of a tribe is the most destructive, and then on account of its organization, but not on account of its destructive habits, is it placed at the head of the family to which it belongs. Such writing is very loose, and intended to catch the ear of the reader, but it is precisely on this account that such books should not be read by the public for whom they are intended.

Mr. W. Adam, a popular lecturer, has prepared a cheap and useful little volume of *First Lessons in Geology*, giving an interesting description of the various geological formations, followed by a glossary of technical terms, and forming an excellent introduction to the science.—If we had not a dislike to every species of catechism, we should bestow unqualified commendation upon a scientific work of higher pretensions,—*A Catechism of the Physiology and Philosophy of Body, Sense, and Mind*, by T. Wharton Jones, F.R.S.—A perfect contrast is presented by the twaddling catchpenny, —*Life Doubled by the Economy of Time*, by the Author of 'How a Penny became a Thousand Pounds.'—We are unable to give a much better report of *The Dictionary of Daily Wants*, from the same publishers, which is a sort of encyclopaedia in a small way.—Mr. P. L. Simmonds's *Dictionary of Trade Products, Commercial, Manufacturing and Technical Terms, with a Definition of the Moneys, Weights, and Measures of all Countries, reduced to the British Standard*, contains much useful matter, but about as much that is useless, because already known to everybody. Who wants to consult a dictionary to learn the meaning of such words as *carpet-bag, candle, candle-box, candle-ends, candle-maker*, and a host of others equally familiar?—A far more rational production has been completed, after twenty years' toil, by the Rev. J. L. Döhne, an American Missionary; its title is,—*A Zulu-Kafir Dictionary, etymologically explained, with copious Illustrations and Examples, preceded by an Introduction on the Zulu-Kafir Language*.—M. A. Mariette, Professor of French at King's College, has well supplied a want of advanced students in his *Half-Hours of Translation; or, Extracts from the best British and American Authors, to be rendered into French; and also Passages translated from French contemporary Writers to be reproduced into the Original Text*. The passages from English and American literature are all taken from good authors, and the translations from the French are in pure, idiomatic English. Useful aid is supplied by the notes, which might, with advantage, have been more numerous.

## LIST OF NEW BOOKS.

Alford's Four Sermons: Parable of the Sheep, &c. 8vo. 3s. 6d. cl. Anderson's Geography for Junior Classes, 15mo. 11d. cl. Bellingham's Modern University, 23mo. 2s. 6d. Borgia's Desert of Sinai, 2nd edit. 8vo. 6s. cl. Brewster's Kaleidoscope, Its History, &c. 2nd edit. 5s. 6d. Charente's Exercises adapted to the French Language, &c. 8vo. 3s. cl. Comte's Catechism of Positive Religion, to be Congregate, 6s. 6d. cl. Diodore's Works, 15mo. 1s. 6d. cl. Elizabeth's B. & D. (The), by the Author of 'Anne Hervey', &c. 12s. cl. Ellemere's Essays on History, Biography, &c. 12s. cl. Ferguson's Microscope, its Relations and Applications, &c. 6s. 6d. cl. Gilmer's Tables for the Calculation of Interest, 4th edit. 15mo. 5s. cl. Gilly's Handy-Book of Gardening, &c. 8vo. 1s. 6d. Goldsmith's Poetical Works, by Blanchard, Illust. &c. 8vo. 5s. cl. Gover's Handy-Book for all Readers, 8vo. 6s. cl. Grant's Arthur Blane; or, the Hundred Cuirassiers, &c. 2s. 6d. Hanbury's Campaign, by Macdonagh, post 8vo. 7s. 6d. cl. Hertel's Practical Encyclopedia, 2nd edit. 15mo. 2s. 6d. Hodges's Chemistry for Agricultural Students, new edit. 15mo. 6s. cl. Hymers's Plane and Spherical Trigonometry, 4th edit. 2s. 6d. cl. Jenkins's Five Hundred Questions on Miscellaneous Subjects, 12s. cl. Kirby and Spence's Introduction to Entomology, 7th edit. 5s. cl. Maitland's History of the English Church, 15mo. 2s. cl. Mill's History of British India, 5th edit. by Wilson, Vol. 1, 6s. cl. Nesbit's (Rev. Robert) Memoir, by Mitchell, ex. 8vo. 6s. cl. New Friends, by the Author of 'Julian and His Playfellow', &c. 2s. 6d. Phillips's Shower of Pearls, new edit. 15mo. 1s. cl. Ralfe's Alcestis, 15mo. 1s. cl. Saul's Tutor and Scholar's Assistant, Key to, new edit. 15mo. 2s. cl. Seacole's Wonderful Adventures in many Lands, new edit. 1s. 6d. Seaman's Pocker Annual for 1858, compiled by Mayo, 1s. cl. swd. Scriptural and Biblical Teaching, 2nd edit. 15mo. 2s. cl. Smith's Light for Dark Days, &c. 1s. cl. Smith's Zephaniah Paaanah, or the History of Joseph, 3rd ed. 4s. cl. St. John's Education of the People, post 8vo. 8s. 6d. cl. Stone's God's Acre, or Notices relating to Churchyards, 10s. 6d. cl. Timber's School-days of an Eventful Men, &c. 8vo. 6s. cl. Tissot's Specimens from the Royal Society, 1857, 15s. cl. Sprague's Annals of the American Pulpit, Vols. 3 and 4, 32s. cl. Trall's Illustrated Family Gymnasium, post 8vo. 6s. 6d. cl. Upham's Letters, Aesthetic, Social, and Moral, 8vo. 1s. cl.

## American Importations.

Barclay's Map of Jerusalem, in case, 15mo. 4s. 6d. cl. Catalogue of the Astor Library, New-York, 2 vols. 8vo. 30s. Gauss's Theoria Motus, by Davis, 4to. 25s. cl. Sprague's Annals of the American Pulpit, Vols. 3 and 4, 32s. cl. Trall's Illustrated Family Gymnasium, post 8vo. 6s. 6d. cl. Upham's Letters, Aesthetic, Social, and Moral, 8vo. 1s. cl.

## ANOTHER POETIC LORD BYRON.

FEW poets have had such a line of ancestors to be proud of as Lord Byron, and none could possibly be prouder of the advantage. One of the most spirited poems of his early boyhood is in commemoration of the worthies of his line in connexion with Newstead Abbey; and one of the finest passages of his 'Don Juan' is the description of the same ancestral seat. It is singular, therefore, that he appears to have lived and died in ignorance of the fact that one of his predecessors in the title also preceded him as a "noble author"—that there was a Lord Byron before him who was a versifier at least, if not a poet. Still more strange to relate, this earlier Lord Byron had married a Miss Chaworth—had actually united the two families who were afterwards to be sundered by the sword of the "mad Lord Byron," and whom the great Lord Byron sought in vain to reconcile.

The poet Lord, with whose name all the world is familiar, was the sixth who bore the title of Byron;—the poet Lord whom his descendant appears never to have heard of in that character was the third. He is quite unmentioned by Walpole, the chronicler of noble authors, or his con-tinuator Parke. Moore, in the biography of his great descendant, says that, "after the eventful period of the Civil Wars, when so many individuals of the house of Byron distinguished themselves, there having been no less than seven brothers of that family in the field at Edgehill, the celebrity of the name appears to have died away for near a century. It was about the year 1750 that the shipwreck and sufferings of Mr. Byron, the grandfather of the illustrious subject of these pages, awakened in no small degree the attention and sympathy of the public." In the interval thus passed over by Moore as altogether barren, we find recorded by Sir Egerton Brydges, in his edition of Collins's 'English Peerage,' published in 1812, a "William, third Lord Byron, eldest son of Richard, second Lord Byron," who succeeded his father in 1795, who had previously "married Elizabeth, daughter to John Lord Viscount Chaworth, in Ireland, and by her (who died in December, 1833) had issue five sons and five daughters,"—who married a second wife in 1855, and, "dying on November 13th, 1895, was buried," where his great descendant lies buried, "at Hucknall-Torkard, in the county of Nottingham."

This Lord Byron had for one of his friends a certain Thomas Shipman, an obscure playwright of the time of Charles the Second, who seems to have passed much of his time in berhyming a circle of friends in the country, whose names, now at the distance of more than a century and a half, lend an interest to his verses which they would be far from being able to claim on their own account. A volume of his writings was published in 1833, after the death of the author, by Thomas Flatman, under the title of 'Carolina; or, Loyal Poems'; and it is in this forgotten volume, of which there is a copy in the Library of the British Museum, that we find the fruits of the "hours of idleness" of the earlier Byron.

The poems are all arranged in chronological order; and in 1677 we arrive at a copy of verses entitled 'The Plunder. To the honorable William Byron, begging verses he pleasd to write upon my Tragedy of Henry the Fourth.' It begins—

I'm told (and therefore well may hope for Bayes)  
You have been pleasd my Tragedy to praise.

—and concludes—

Bold Grillon and the generous Naravre  
I here acknowledge but your Transcripts are.  
Your Conversation does the Poet make;  
And from your Words and Acts I Heroes take.  
Each visit's plunder; for I steal away  
More Wit at once, than would make up a Play.

—In this instance the poem of Byron, to which Shipman replied, is non-apparent and probably non-existent; but fortunately a few pages further on the reader is afforded an opportunity of forming his own judgment on the merits of the noble poet. We find at page 177 of the volume—

CREDE BYRON. 1677.

To the Honourable William Byron upon a Paper of Verses sent me—upon a Present to the most beautiful Ladies his Daughters.

—These are the verses.—

You, like the generous Sun, do still dispense  
To those that merit least, your influence.

Your Obligations have that powerful charm;

They need must conquer, when they first disarm.

The Favours, you so freely have bestow'd,

Are such we ne'r deser'd nor you e're ow'd.

The Debt is mine I own; I ought to pay,

But, like a Bankrupt, beg a longer Day:

They're brisk, and young; and can another way.

My Muse I should excuse, she's dull and rude;

Those that do write to you in Verses intrude;

Were not her Products all from Gratitude.

Presumption is a crime, but worse Despair;

One errs in boldness and the other fear.

But I presume you'll pardon the first Fault:

The Man's a Coward that ne'r makes Assault.

In such Achievements if I chance to dye:

I live in fame if in your memory.

My whole ambition only does extend

To gain the name of Shipman's faithful Friend.

And the I cannot amply speak your praise.

Te wear the *Myrtle* who you wear the *Bayes*.—W. B.

In reply to these verses—not very Byronic, it must be confessed—Shipman bursts into a strain of panegyric, which seems to show that the lords of Newstead Abbey were apt to be full of their illustrious descent:—

Was not enough your Ancestors did aid?

The mighty *Norman* when he did invade?

Whose noble *Acts* increas'd their former store,

And here confirm'd those Honour's brought o're?

Is not enough that this *Illustrious Line*

Succeeds in you, and you maintain the *Shine*?

Dif' ring but thus fro' glory they have won,

They were the *Morning*, you the *Mid-day Sun*,

Is not enough the *Byrons* all excell

As much in loving as in fighting well?

Witness their *Motto* prov'd in *Bosworth Field*,

Where *Truth* did their triumphant *Chariot* gild,

Is not that fame enough your *Noble Sire*

With his six noble *Brothers* did acquire?

All valiant *Knights*! whose *Title* was not bought,

But under *Charles* his *Royal standard* sought.

Is not enough that *British Coronet*

Circles your head your *Ancestors* did get,

But you must thirst after inferior praise,

And from the *British Bards*, too, gain the *Bayes*?

—There are some further compliments in the same strain, all to the effect that—

Too big you are in *Verse* to be confin'd,

Verse is too narrow for your worth or *Mind*.

The only other poem addressed to Lord Byron in the volume is one entitled, 'Merit Rewarded. 1679. To the Right Honourable William Lord Byron upon the death of Rich(ard) lord B(yron), his father.' The verses which immediately precede

the Hieroglyphic, 1678. To the Honourable Mrs. Byron, having pleas'd to send me curious and significant Draughts of her Ladiship's own hand in way of Hieroglyphics.' From the opening lines it would appear that to other accomplishments the Miss Chaworth who became Lady Byron added poetic talent:—

Could I like you my *Pencil* use,

Or had command of such a *Muse*,

All other *Artists* I'd outdo,

By coming something near to you;

addressed to her skill in drawing only. This talent—but the remaining compliments in the piece are descended to her posterity, as we find by a note to Granger's 'Biographical History of England':—'Sir William Musgrave,' he tells us, 'has etched several landscapes with uncommon spirit from drawings by Bolognese and the late Lord Byron' [the fourth]. 'The Rev. Mr. Richard Byron, brother to the present Lord Byron' [the fifth], 'has copied Rembrandt's famous landscape of the three trees in so masterly a manner that it has passed in a sale for the original print.'

A considerable number of pieces in Shipman's volume, not less than seven or eight, are addressed to "the Honourable Mrs. Chaworth," apparently a sister of Lady Byron's,—and one is "Upon the Honourable Mrs. Bridget Noel, acting the part of Almahide in Dryden's 'Granada,' at Belvoir." The names of the Byrons, the Chaworts, the Noels, all thus combined in the pages of a poet of the Stuarts, produce a singular effect on a reader of a generation which has seen these three names united in a combination never to be forgotten.

T. W.

## REPORT OF THE ARTISTIC COPYRIGHT COMMITTEE.

Your Committee, appointed by your minute of the 2nd of December, 1857, for inquiring into the subject of Copyright in works of the Fine Arts, have examined the matters referred to them, and agreed to the following

REPORT.

At their first meeting, your Committee appointed Sir C. Eastlake, President of the Royal Academy,

their Chairman; J. Lewis, Esq. (then President of the Society of Painters in Water-Colours), Deputy Chairman; and D. R. Blaine, Esq., Barrister-at-law, Reporter. Your Committee have held ten meetings, which on all occasions have been numerously attended.

For the purpose of clearly defining the objects of your Committee, they passed the following resolutions on the 31st of December:—

"Resolved.—That the inquiries of this Committee be directed, 1. To ascertain the existing laws of British Artistic Copyright, and the chief defects of those laws. 2. How those defects affect the interests of producers of works of Art. 3. How they affect the interests of purchasers of works of Modern Art. 4. How they affect the interests of the public and the promotion of the Fine Arts. 5. How they affect the subjects of those foreign States with whom Her Majesty has entered into International Conventions; and what the laws of those States are as affecting Artistic Copyright. 6. To obtain instances of fraudulent or wrongful acts relating to works of Modern Art. 7. And lastly, to suggest such remedies as appear best calculated to amend the defects of our Artistic Copyright laws."

The Committee also passed a resolution, requesting Mr. Roberton Blaine to report to them upon the existing English common and statute law relating to Artistic Copyright. In consequence of the interest mutually acquired by British artists and aliens under the various International Copyright Conventions, entered into by Her Majesty with Prussia, France, and other foreign States—and the Orders in Council founded on those Conventions—the Committee considered it advisable that the Report to be made to them should contain some notice of the Artistic Copyright Laws of these States. The document prepared by Mr. Blaine, in pursuance of the resolution above referred to, having been presented to your Committee, it was then, with your sanction, also printed and extensively circulated, in order that the public might be informed of the defective state of our laws of Artistic Copyright.

With respect to the sixth Resolution, passed by your Committee on the 31st of December, namely, "To obtain instances of fraudulent or wrongful acts relating to works of modern Art," the Chairman of your Committee issued a circular letter, accompanied by a set of questions.

A very large number of answers were received in reply from many of the most distinguished artists, and other persons connected with the Fine Arts. These answers afford most ample and conclusive evidence of the defective state of the laws of British Artistic Copyright, and of the wrongful and fraudulent acts which are extensively and constantly committed with impunity, to the serious injury of artists and the purchasers of works of Art, as well as to the demoralization of the parties to such acts; but the communications made having been received confidentially, your Committee are prevented from publishing them.

Your Committee thereupon proceeded to pass the following Resolutions:—

1. That the existing laws of British Artistic Copyright are exceedingly defective and unjust. The chief defects are: 1. That they afford the producers of works of Art no sufficient protection against the piracy of their productions. 2. That the purchasers of such productions are equally unprotected, and their property therein liable to invasion and injury. 3. That in consequence of this defective state of our laws of Artistic Copyright, direct encouragement is given to the extensive manufacture, which is carried on, of spurious copies of works of Art, which copies are extensively sold as originals, to the serious injury of the fame of the authors of such original works, the pecuniary loss of the purchasers of the spurious copies, and the demoralization of the young or needy artists employed to manufacture such copies. 4. That our Artistic Copyright laws are unjust in their operation upon the subjects of those foreign States who have entered into International Copyright Conventions with Her Majesty, inasmuch as such treaties are based upon the principle of reciprocity, and that while under those treaties the

works of British artists first published in the British dominions are protected from piracy within the territory of the foreign State named in any such treaty, no similar protection is afforded in the British territories in respect of the works by artists of such foreign States.

II. That the interest of Art and artists, as well as of the public, require the laws of British Artistic Copyright should be amended.

With reference to the last resolution of the 31st of December, namely, "to suggest such remedies as appear best calculated to amend the defects of our Artistic Copyright Laws," your Committee, after numerous meetings and lengthened discussions, passed the following resolutions:—That any Bill which may be prepared for the amendment of the laws of British Artistic Copyright should, in the opinion of this Committee, include the following clauses: 1. The repeal of all the existing Acts relating to Artistic Copyright. 2. That the amending Act should extend to all parts of the British dominions. 3. That it should protect all works of Art by British authors, although executed or first published in any foreign State. 4. That it should likewise protect all works of Art by alien authors (whether friends or enemies), although executed or first published in any foreign State.

On arriving at this stage of their proceedings, your Committee decided upon postponing the further consideration of clauses for any Bill which may be prepared, and passed the following resolutions:—

1. The chief object it is desired to effect by the Amending Act, is to secure a copyright for the author's life, and thirty years after, for such of the designs of an artist as he may himself have conceived, and as have been produced by his own hands, or by those of his assistants, and as he may himself have signed or marked, so as to claim copyright for. [These would be works of which the artist's own brain may be considered as the inventor and primary source, and would include all, however first embodied; and whether they profess to be portraits of men or things, or the products of imagination: and will apply especially to the works of painters and designers, sculptors and die engravers, architects.]

2. The next object desired is, to secure protection for a like period of works of Art of a more imitative character, and not necessarily embodying original design, and to prevent these being used by strangers as a means or basis for reproducing others like them, to be sold in competition with themselves. [This will include the case of the piratical user by one engraver or photographer of the work of his rival, in order to make repetitions from, while it leaves the original design or other source open to both parties, and will apply principally to engravers, photographers, plaster, &c., cast makers. E.g.—Mr. Doo may choose to engrave an old National Gallery picture. Any other engraver may go to the picture and engrave another, but he has no right to use Mr. Doo's engraving to produce it from. So with a photographer who may travel to the Holy Land, and bring back photographs. Others ought not to use his, though they may also go to the Holy Land and get the same subject there.]

3. The third object desired is, to secure, for a like period, engravers against plates which have been engraved by them, and bear their name, being touched over and altered by others, and then re-issued with the engraver's name still on them.

4. It is desired to extend (as was done for authors in 1842) the copyright above contemplated, to all the past works of living artists which they have still in their possession; and also to those which they have parted with, provided they obtain the consent of the proprietor, and affix their name or monogram.

#### Qualification on the Copyright above proposed.

1. As to architectural plans, models, &c.; only the use of the originals to be secured; but not to prevent new drawings, &c. being taken from executed buildings or works. 2. As to sculpture; only to prevent the publishing of copies, casts, engravings, &c., purporting to represent or repro-

duce the original design as the sole or chief end of the publication. —[E.g.—No stranger ought to engrave one of the statues at the entrance of the House of Lords as a work *per se*. While a picture of the whole scene, including the set of statues as incidents, would be within the rule known as to copyright books, permitting legitimate extracts not being competitions with the original work or design.]

#### As to Protecting the Public against Frauds.

The object is to guard the public against—1. The making, or causing to be made, copies of works of Art, for the fraudulent purpose of selling or exchanging such copies as originals. 2. The fraudulent sale or exchange of copies as originals. 3. The fraudulent use of artists' or engravers' names, as to works which are not theirs. 4. The passing off fraudulently re-touched engravings as first proofs, &c., or as the works of the original engraver, though re-touched by other hands.

The mode of effecting this is proposed to be by making—1. The copying, or knowingly uttering of the copy of artists' names or monograms, a felony. 2. The other offences a misdemeanour.

#### As to Legal Procedure to Enforce Copyrights.

In addition to such remedies as law would give, 1. Penalties, not less than 5*l.*, and not exceeding double the value of the design or work pirated, to be recoverable for each offence, in manner provided in Ornamental Designs Copyright Act, 1842. 2. Power to Courts and Justices to order the delivery up or the cancelling of pirated articles.

Very considerable discussion took place upon the point whether the *registration* of works of Art ought or ought not to be made a condition precedent to the acquisition of any Copyright therein, and your Committee ultimately resolved that no such registration ought to be required, and thereupon passed the following resolutions:—

1. That having regard to the number of works of Art which are daily produced; to their nature; and to the circumstances under which they are produced, it is the opinion of this Committee that a complete Copyright Registration, by all British and Foreign artists, so arranged as to show, through drawings, models, or the like, all the matter for which Copyright is proposed to be conferred, would be wholly impossible. That its attainment is not desired by artists or publishers, and that no advantage would arise from it to the public.

2. That to make Registration a condition precedent to the acquisition of Artistic Copyright, would render it necessary that every work tendered to exhibition, although refused, and every sketch in the folio of the artist, should previously have been sent to London and registered, and so would be to place artists under a condition not imposed upon authors, and by the difficulty of the task imposed and the expense involved, and by the unnecessary centralization of the office would debar the bulk of the body from the benefit of the proposed law. It would also render it impossible to grant a Copyright to the past works of living artists.

3. That to make Registration a condition precedent, would further be to encourage the commission of piracies on artists and frauds on the public, because the parties dealing in such piracies and frauds would always be on the alert to avail themselves of every slip in the registry, just as has always been the case with respect to patents.

4. That, in considering this subject, it should be borne in view that artistic piracies are, in their nature, more injurious to the public than those committed on authors or ornamental designers; because, in the latter cases, the purchaser is as well served and contented with the pirated work as he would have been with an original; whereas, upon infringements of Artistic Copyright, the purchaser of the pirated copy is often much more injured than the artist. The case most analogous to the one under the consideration of the Committee, is that of pirated trade marks, as to which no registration is required by law, and on which, with reference to a foreign trade mark printed here, his Honour, Vice Chancellor Wood, has lately used the following most apposite words,—"I cannot conceive anything short of indictable offences more discreditable than such proceedings." (3 Kay and J. 433.)

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5. In considering the subject of imposing registration as a condition precedent to title, it should further be borne in mind that such a law makes title always turn on points wholly immaterial to the justice of the case; and that the experience of the mischiefs arising from such a registry, 1st, as to shareholders or Joint-Stock Companies, and, 2nd and 3rd, as to ships and patent rights, has lately led the Legislature almost entirely to abolish the 1st, and greatly to modify the 2nd and 3rd.

6. That the position in life and want of business training of artists, the pecuniary difficulties which so many of them have to contend with, the remote places in which their studies are constantly made and their works often produced, the frequent changes made in them, often long after their first publication and sale, should be had in view before a condition is imposed so onerous to them in its performance and so sure to be neglected, and would make it necessary that they should, as authors now do, only connect themselves with the purchaser and public through publishers or dealers, a state of things as regards the influence of Art to be deprecated.

7. If notwithstanding these considerations, doubts should still be entertained by the Legislature as to the propriety of imposing some registration, then this Committee submits that such imposition should be postponed until the proposed new law has been at work long enough for experience to develop those points (if any such there should be to) to which such a registration should be directed.

(Signed) C. L. Eastlake, P.R.A., Chairman; J. Lewis, Deputy Chairman; D. R. Blaine (Reporter, subject to the Protest below); J. Arden; F. Barlow; Jacob Bell; John Bell; W. J. Broderip; F. S. Cary; A. E. Chalon, R.A.; A. Claudet; C. R. Cockerell, R.A.; J. D. Coleridge (except as to the Resolutions relating to registration); H. Cole, C.B.; D. Cox, jun.; T. Creswick, R.A.; H. Darvill; C. Wentworth Dilke, Chairman of Council; J. Dillon; G. T. Doo, R.A.; W. Dyce, R.A.; A. Edgar (subject to the Protest below); F. Ellis (subject to the Protest below); J. Fahey; R. Fenton; E. Field; R. Fletcher; W. M. Fladgate; J. H. Foley, R.A.; W. P. Frith, R.A.; G. Godwin; L. Hage; W. Hallowes; S. A. Hart, R.A.; W. Hawes; J. R. Herbert, R.A.; F. Y. Hurlstone, President of the Society of British Artists; J. J. Jenkins; O. Jones; F. Joubert; J. P. Knight, R.A.; R. S. Lauder, President of the National Institute of Fine Arts; J. Leighton; J. Linnell; D. Maclise, R.A.; W. Mulready, R.A.; J. Murray; M. Noble; F. R. Pickersgill, R.A.; H. Pollock; J. Pye; R. Redgrave, R.A.; W. C. Ross, R.A.; G. Scharf, jun.; B. Smith; F. Stone, A.R.A.; F. Tayler, President of the Society of Painters in Water Colours; Tom Taylor; W. Tooke; E. M. Ward, R.A.; H. Warren, President of the New Society of Painters in Water Colours.

A Protest was made by Mr. Robertson Blaine against the decision of the Committee upon the question of registration of works of Art, as above stated, which Protest was ordered to be entered upon the minutes of the Committee, and is as follows:—

The undersigned protests against a system of non-registration of works of Art, for the following amongst other reasons:—

1. That, as between the author of a work of Art and the public, it is the only means by which a reliable record can be obtained of the time when the copyright in such work will commence, and consequently when it expires.

2. That in cases where the author of a work of Art sells it, but reserves his copyright therein, registration is the only certain and equitable mode by which the evidence of any such reservation can be preserved, and made to run with the possession of the work to which it relates, so as to be binding on all persons through whose hands the work may pass from the first purchaser.

3. That registration would always afford the authors of works of Art a certain and indisputable record that they are entitled to the copyright of

such of their works as are registered, unless their contracts for sale thereof appear upon the register.

4. That in cases of *piracy* of the copyright, registration would form a most valuable record, at any distance of time, of the identity of the work pirated, the time and place of its first publication, and the name of the author; evidence of all which essential facts it would, after a considerable lapse of time, in most cases, be found impossible to obtain except by means of a register.

5. That the publicity of registration will materially aid in preventing a continuance of these acts of piracy and fraud to which artists and purchasers of works of Art are now exposed.

6. That the principle of compulsory registration has already been repeatedly established by the Legislature, *viz.*, as to copyright in useful and ornamental designs; and

7. Also as to works of literature and of the Fine Arts under the International Copyright Act, and the various conventions entered into by Her Majesty with foreign States.

8. Because, by the existing Engraving and Sculpture Copyright Acts, no copyright can be acquired in a work of Art unless the date of its first publication, and the name of the proprietor of the copyright appear thereon, so that the public may know that a copyright therein is claimed by the author, and when it will expire.

9. Because a system of registration would afford a cheap and easy mode of assigning artistic copyrights, by entry in the register, as may now be done with respect to literary and musical copyrights, as well as those in maps, charts, and plans.

10. Because, as the law now stands with respect to literary and musical productions, &c., no proceedings at law or in equity can be maintained for piracy, unless the work in respect of which copyright is claimed has been previously registered.

11. And lastly, That with all these facts in favour of registration, it is unreasonable to suppose Parliament will grant the additional protection required as to copyright in works of Art without making the registration of such works a condition precedent to the acquisition of any copyright therein.

D. R. BLAINE

#### OUR NATIONAL COLLECTIONS.

THE following Letter, addressed to Lord Elcho by Mr. Robinson, of the South Kensington Museum, on the re-arrangement of our Great National Collections, we print as it is placed in our hands—without pledging ourselves to its details.—

South Kensington Museum, March 8.

My Lord,—Since the conversation I had the honour to hold with your Lordship, on Saturday, respecting National Art Collections, I have been thinking over certain points which then arose, and have determined to put a few notes on paper, in the hope of assisting, however humbly, in the solution of this too long-delayed question. First, I entirely agree with your Lordship that it would be inexpedient to remove the ancient pictures from Trafalgar Square to Kensington; and I think that, proceeding on this basis, an arrangement might be come to which would not only be very practicable, but would unite and conciliate contending parties, and at the same time involve no sacrifice of that largeness of view which ought to direct the final arrangement of our Art Collections. In the first place, I think it is possible to devise a perfectly logical and sequential scheme for the classification of our several Art Collections which would not necessitate their being aggregated in actual juxtaposition, but which, on the contrary, would even render their severance productive of practical advantage. I would propose, therefore, to retain the following existing institutions as Art Museums:—First, British Museum; secondly, National Gallery at Trafalgar Square; and, thirdly, Museum at South Kensington. To these should be added, Burlington House, — for reasons of which more presently. I agree entirely in Mr. Newton's proposition to keep all Antiquity or Pagan Art at the British Museum; and indeed think so highly of this suggestion, that I would make it a “*sine quod non*” in any event. The National Library should also remain at the British Museum, which should then briefly consist of, (1) Library; (2) Antiquite

Sculpture, marbles and bronzes; (3) Painted Vases; (4) Gems; (5) Coins; antique section only (?); (6) Egyptian and other pure antiquities. This would necessitate the removal of the following sections from the Museum:—(7) All Natural History Collections, Paleontology, Geology, Mineralogy, Conchology, &c.; (8) Ethnological Collection; (9) All “Christian” or Medieval Art, comprising enamels, majolica, sculpture, ivories, &c.; (10) Medieval Numismatic Section (?), (11) Ancient Drawings, (12) Ancient and Modern Engravings, except certain sections which would remain in Library; (13) Portraits. This would dispose of the British Museum, obviate the necessity of any further outlay on new buildings now required, and generally consolidate and improve the constitution of that heterogeneous and unwieldy institution.

*Gallery at Trafalgar Square.*—Royal Academy

to be removed elsewhere, and the buildings to be enlarged to the full extent contemplated. To contain all ancient pictorial or graphic Art, as follows:—(14) Pictures by Old Masters, (11) Ancient Cartoons and Drawings, including the Raffaello and Mantegna Cartoons from Hampton Court, and the entire section of Drawings from the British Museum; (12) Engravings by Old Masters,—the two latter sections to be immediately exhibited, *i. e.*, the specimens framed and hung up; and (15) National Portrait Gallery, including Portraits from British Museum, (or this at Burlington House).  
*Museum at Kensington.*—In the first place, all scientific, purely educational, industrial, and technological collections to be located here; also Ethnological collection (8) from British Museum. These collections, however, as they are not in the category of Art, need not be further alluded to here. The Art section should comprise—(16) Modern Pictures: the Vernon Gallery would be joined to the Sheepshanks Collection already at Kensington, and irremovable from thence; this would leave Marlborough House at the disposition of the Crown, as required; (17) Modern Drawings and Sketches, especially Drawings in Water-colours: the nucleus of this collection exists in the Turner drawings, and in the sketches and drawings in the Sheepshanks Collection; (18) Collection of Modern British Sculpture, already commenced at Kensington; also (19) a limited series of contemporary Foreign Sculpture ought to be got together. (20) Here also Government ought to form a limited series of Modern Foreign Pictures, Drawings, &c.; (21) Modern Engravings: nucleus of a collection of Modern Wood Engravings exists already in Mr. John Thompson's gift, now exhibited at Kensington. (22) Architecture, as a Fine Art, Ancient and Modern. This collection already exists, and has attained certain proportions. It consists of plaster-casts of details and portions of edifices, models of buildings, drawings, engravings, and photographs. From the nature of this section an immense space will be required for its proper development. (23) “Christian,” *i. e.*, Medieval and Renaissance Sculpture: nucleus already commenced,—to be augmented by the addition of the ancient ivories and the Italian-Medieval medals from the British Museum, and to be in great part completed by casts from existing works in Italy and elsewhere. A great extent of space required here also. (24) Ornamental or Industrial Art collection, comprising both ancient and modern sections, pottery, enamels, furniture, works in metal, &c.: already formed, and has acquired the status of a great national collection,—to be augmented by the addition of the enamels, majolica, and other objects from the British Museum. (25) Collections of Oriental Art: already exist, and to be increased by selection of specimens from the East India Company's Museum; the latter to be retained as an industrial or economical collection for British India.

*Burlington House.*—The Royal Academy might be located at Burlington House in lieu of Trafalgar Square, by building at the back of the house—supposing there is land enough. Present house to be retained as an important monument of last-century Metropolitan architecture; or, if there is not room enough at Burlington House, let the Academy be removed to Kensington.

Many minor points of detail have suggested themselves whilst writing these lines; such, for instance, as the feasibility of sending all Medieval and Modern Numismatic Collections to the Mint; the better arrangement of the collections at the Tower; desirability of forming a collection of British Historical Antiquities, &c. Now, Trafalgar Square would suffice for the collections I have allotted to it, and they would soon fill every inch of space likely ever to be obtained there, if developed with the requisite vigour. The exhibition of the prints and drawings is urgent. As it is, these important sections of the National Collections are virtually useless, and what is more, their proper extension is retarded; but it would be utterly impossible to locate the collections already formed or projected at Kensington, in Trafalgar Square. Any attempt to do so would be fatal to their development, and, moreover, disconnection from the Art-Library, Schools, and General Departmental Machinery, at Kensington, the action of which, be it remembered, is emphatically Imperial rather than Metropolitan, I am convinced would be a most unfortunate mistake.

Trusting your Lordship will excuse the liberty I take in addressing you this long and hasty epistle,—I am, My Lord, your obedient servant,

J. C. ROBINSON.

#### OUR WEEKLY GOSSIP.

We hear that Mr. Mark Napier has applied for an injunction to restrain the sale of Mr. Grant's 'Memoirs of Montrose,' on the ground of the work being an invasion of copyright.

With the new year, a new literary journal commenced its career at Moscow under the title of the *Athenæum*. It is a weekly periodical, is to contain accounts and reviews of all the novelties in Russian literature, and is edited by Mr. E. Korsh. This is the third foreign periodical which has done us the honour of adopting our name and the principal features of our plan, the *Athenæum Français* and the *Deutsches Athenæum* being the others. The Hungarian *Athenæum*, which was commenced in 1837 by Vörösmarty, Toldy, and Bajza, also bore a strong resemblance to its English namesake and predecessor. The Polish *Athenæum*, published by the indefatigable Kraszewski, of Wilna, perhaps the most voluminous writer in Europe, was on a different plan. While on this subject, it may be worth while to remark that our article on Mickiewicz, the Polish poet, has been translated into Bohemian, with complimentary remarks, in the *Casopis Českého Muzeuma*, or "Magazine of the Bohemian Museum."

Mr. G. Smith has received the Chair of Modern History at Oxford,—and Signor Arrivabene has been named Professor of Italian Language and Literature to London University College.

A curious collection of papers, tracts, and broadsides relating to Irish history, collected by Mr. Monk Mason, the historian of the Cathedral of St. Patrick, and the able vindicator of Swift, is to be sold next week by Messrs. Sotheby & Wilkinson. Among the MSS. of interest is the following unpublished poetical epistle from the Dean to Thomas Sheridan, written backwards, in 1718. It is difficult to be deciphered without the intervention of a looking-glass.—

Delany reports it, and he has a shrewd tongue, That we both act the part of the clown and ye crowding; We ly [sic] cramming ourselves, and are ready to burst; Yet still are no wiser than we were at first. *Pudet hec obprobria.* I freely must tell ye, *Et diti potuisse, et non potuisse refelli.* Tho' Delany advised you to plague me no longer, You reply and rejoin, like Hothead of Bangor. I must now at one sitting pay off my old score. How many to answer? here's one, two, three, four. But because the three former are long ago past, I shall, for method's sake, begin with the last. You treat me like a boy that knocks down his toe, Who, ere 't other gets up, demands one rising blow. Yet I knew a young rogue that, thrown flat on the field, Would, as he lay under, cry out, Barrah yield. So the French, when our Generals soundly did pay 'um, Went triumphant to Church, and sang stoutly, *Te Deum.* So the famous Tom Leigh, when quite run aground, Comes off by out-laughing the Company round. In every vile pamphlet you read the same fancies; Having thus overthrown all our author's advances.

My offers of peace you ill understand.

Friend Sheridan, when will you know your own good?

Twas to teach you in modest language your duty; For were you a dog I could not be rude t'ye. As a good honest soul, who no mischief intends, To a quarrelsome fellow c'reys. Let us be friends. But we, like Antæus and Hercules, fight; The offer you fall, the offer you write. And I'll use you as he did that overgrown clown; I'll first take you up, and then take you down. And 'tis your own case; for you never can wound The worst dunc in your school, till he's he'd from the ground.

—Among other lots are the Dean's "Books of Accounts of Receipts and Expences for Seven Years, between 1702 and 1733, inclusive, and Statement of Debts and Mortgages due to him, 1736,"—his "Account with the Poor for the money received in the weekly collections, 1738-1740, and Note of Dr. Lyon relating to the same, 1742,"—and "a Collection, in about 120 ff. 8vo, of *jeux d'esprit* of that particular class, invented by himself, and designated Anglo-Latin and Anglo-English; in which Latin or English sentences are so contrived as, by adopting a different combination of the syllables, to make other sentences in English. The following is an example of this mode of writing, taken from the first page of the collection:—

Ire membra meti citi zene fures at nans a citra velle do

verto I tali.

I remember I met a citizen of yours at Nantes as I travelled

over to Italy."

—We have also an epigram "written upon a certain space which had been left vacant in a monument erected by Dr. Cox to the memory of his wife, and intended to have been filled up with a memorial of himself after his decease. The lines are as follows, for the full appreciation of which, however, it is necessary to observe that Dr. Cox was celebrated for his vanity, of which an amusing illustration is given on the reverse of the autograph.—

Vainest of mortals, hadst thou sense or grace,

Thou hadst not left this ostentatious space;

And given your numerous foes such ample room,

To tell posterity upon thy tomb,

This well-known truth, by every tongue confessed,

That by this blank thy life is best expressed."

—The sale contains many curious lots.

Messrs. Negretti & Zambra are preparing for immediate publication a set of stereoscopic views of the Basilica, showing the ravages of the recent earthquake.

A Scotch friend, zealous for the educational honour of his native land, draws our attention to the fact that Glasgow has distinguished itself this year at Oxford,—the first and second men for the Ireland Scholarship being of that town. A contemporary fact, equally creditable to the Land o' Cakes, is seen at Cambridge, where two Scots rank as Senior and Second Wranglers. Think of that, ye boastful southrons! So far our friend. What the facts prove beyond the original capacity of Scotchmen to carry off prizes—a capacity no one ever thought of denying—we scarcely see. The wranglers, we infer, were trained to intellectual victory at Cambridge, not at Edinburgh or Aberdeen. The same as to the Ireland scholars. How, then, do such triumphs vindicate the northern Universities from Prof. Blackie's charges?

Many objections have been made to that part of the religious subscriptions required by the Universities which requires assent to an authoritative decision upon the future prospects of those who hold one or another opinion. But at least this much can be said for our old Universities, that, whatever they might pronounce in general terms, they never dictated any conclusion upon the final destiny of particular individuals. This extreme of theological precision has been reserved, strange to say, for the University of London, the offspring of modern liberality, which asks no questions about the religion of its members, at least in this world. The University of London, as will immediately appear, not only undertakes to try to ascertain the future condition of its students, but registers all the information it can get. Witness the following resolutions passed on the 3rd instant.—

"Resolved, That the following additions be made to the General Register, so far as the information can be obtained:—4. Alive or dead. That to the name of each Graduate or Undergraduate there be affixed a mark, showing whether he be alive or dead. 5. That to the name of each person registered his address be appended, subject to correction from time to time."

The Prince of Joinville is about to publish his voyages and scientific observations. The work is said to be in the press.

M. Amyot, the Paris bibliopolist, has just published a Supplement to the work of M. de Bazancourt on the Crimean war. The book is dedicated to the French navy.

The literary world of Germany has to lament some fresh losses. Prof. Franz Kugler, known by his many excellent works on the history of Art, died suddenly, on the 18th of March, at Berlin, where he had filled for some years an important position in the Ministry of Public Instruction. Kugler was born on the 19th of January, 1808, thus reaching an age of only fifty years. A few days before, on the 16th of March, the natural philosopher, Gottfried Nees von Esenbeck, died at Breslau, at the age of eighty-two years. In 1817, he was named Professor of Botany at the University of Erlangen; was chosen, in the same year, President of the Imperial and Royal Academy of Natural Philosophers, at Vienna; lived, from 1818 to 1830, as a public lecturer at the University of Bonn, and was then called in the same capacity to the University of Breslau. In 1848 and 1849 a partizan of the Revolutionary movement, he, in 1852, was dismissed, without a pension, from public service. In consequence of this the last years of the veteran were passed in indigence and want. He parted with his valuable library and scientific collections, and had, besides, to recur to the assistance of his friends and former pupils for the modest maintenance of a rapidly declining life.

In consequence of the lowness of the water, a great number of Celtic antiquities has been brought up in the Lake of Neufchâtel, near Le-Petit-Cortallod. They consist of swords, a bronze axe, and agricultural implements.

The Emperor of Austria has presented 12,000 francs to the Lombardo-Venetian Institute of Sciences, to be awarded to the author of the best Essay on the Diseases of Silk-Worms, and the most efficacious means of arresting or curing those diseases. The prize is open to general competition, and the Essays must be sent to the Secretary of the Institute at Milan before the last day of April in 1859.

Dr. Maitland has printed for private use a few 'Notes on Strype,' with the aim of showing that the works of this laborious compiler need a new and very careful revision. The case is established beyond dispute. Strype is our chief documentary historian of the English Reformation. He is the first writer we consult in our difficulties—the last we lay down in our triumph. Now, it is a very grave charge that Dr. Maitland brings against such an authority—namely, that his *originals are not accurately cited.* We must allow this charge to be made good to the reader's mind by some of Dr. Maitland's examples:—

"For instance, in King Henry VIII's epistle prefixed to the Necessary Doctrine and Erudition, 'which royal declaration,' as Strype observes, 'is well worthy our reading,' we find the King writing thus concerning the 'seven worse spirits' which had been brought to vex the church since it had been swept of hypocrisy and superstition: 'We find entered into some of our people's hearts, in an inclination to sinister understanding Scripture, presumption, arrogance, carnal liberty and contention used; be therefore constrained, for the remedy of them in time, &c. (Mem. Vol. I. Part I. p. 585, line 22.) Surely we might suspect that there was something wrong; and if we only do the royal author the justice to turn to the book, we find that the passage here marked by italics should have stood 'contention: we be therefore constrained for the reformation,' &c. How the word 'used' got in does not appear. We should be surprised also to find that learned monarch represented as exhorting his subjects to be 'able to give an account, as St. Paul saith, of what they profess.' (Ibid. p. 587, line 25); and we should find that his Majesty more properly said St. Peter. Again, should we be satisfied to read, 'it is much necessary, that all such abuses as heretofore have been complices concerning this matter, be clearly put away.' (Ibid. 589, 1. 15.) There is, something, perhaps, poetical in describing abuses as 'complices' concerning the matter of purgatory; but truth is better than poetry, and it requires that the passage should be restored to common sense thus: 'it is much necessary, that all such abuses as heretofore have been brought in, by supporters and main-tainers of the Papacy of Rome and their complices,' &c.

Again we are told that the same monarch was slandered 'for banishing the violent usurped power and supremacy of the Romish ancient Antichrist for his brother's known wife, and for taking justly upon him the title and estate of supremacy.' (Cran. II. 512.) On turning to the book we find that some words have been omitted which would make the whole matter more intelligible, 'Antichrist, for being divorced from his brother's,' &c. Take again an extract from the 'Admonition to Parliament,' a book of sufficient

consequence to claim accurate quotation—to say nothing of several other variations, less openly unintelligible, and therefore less liable to suspicion and detection, such as 'we are not come for' 'we are scarce come' 'new creatures' for 'new creatures' 'connoisseurs' for 'contented' 'patrons' for 'pioneers'—and of the Pope for 'life' of the Pope, and some others—to say nothing of all these, who could understand such matter as this.—But drawn they are and show their own shame, to strive so eagerly to defend their doings, that they will not only acknowledge their imperfections, but will enforce other means to allow them, (*Ann. II. 477.*) Let us read instead, 'But drunken they are and show their own shame, that strive so eagerly to defend their doings, that they will not only not acknowledge,' &c. Again in Samson's account of Bradford the Martyr, 'He changed not only the course of his former life, as even his former study,' (*Ann. III. II. 192.*) This ungrammatical sentence, which is made to form the end of a paragraph, should be 'He changed not only the course of his former life, as the woman did, *Luke 7.* but even his former study, *as Paul did change his former profession and study,* &c. It seems as if a line had been omitted; and as if something similar had happened in the following passage. At least, as if the printer or transcriber, finding the same word 'study' occurring twice, had omitted all that came between 'to do the same more pithily he changed his study, *and being in the Inner Temple in London at the study of the common laws,* he went to Cambridge.' Again, in the same extract occurs this piece of unintelligible matter. 'He spoke with power; and yet so sweetly, that they might see their evil to be evil and hurtful unto them; and understanding that it was good indeed, to that which he laboured to draw them in to God.' (*Ibid. p. 196.*) Which should be, 'it was good indeed to the which he laboured to draw them in God.'

Again—for a general charge of inaccuracy must not be accepted on a few examples:—

"At the very outset Strype says, that Cranmer's consecration was 'ushered in with abundance of bulls....to the number of eleven,' (*Cran. I. 26.*) but count them as often as he may, the reader will only find ten. Having stated the purport of three, Strype says, 'A fourth bull was to the suffragans of Canterbury'; but this is a mistake; and if the reader had the Register before him, he might see that Strype has wholly omitted the fourth of these papal bulls. He might likewise observe that what Strype makes the fifth, and describes as 'Another to the City and Diocese of Canterbury,' is in fact addressed to 'The Clergy of the city and diocese'—*dilectis filiis clero civitatis et dioce.*' and moreover that what Strype makes the eighth, and calls 'Another to the people of the city,' should be 'of the city and diocese.' A thoughtful reader might be puzzled to know what the Archbishop meant by writing a letter to the Bishops, informing them that he had been willed by His Majesty to return thanks in his Cathedral for the great victory over the Scots, and requiring 'All other Bishops in the Province of Canterbury to do, or cause to be done, semibably in their course' (*Cran. I. 219. Reg. fo. 55.*) A student of episcopal antiquities might wonder what the 'course' of the Bishops might be; and never guess that the Archbishop wrote 'ours.' This the Register would tell him; and he would be still more indebted to it for enabling him to make some sense of the address of that letter, which at present stands as a postscript after the Archbishop's signature, and reads thus—'The counsellors pleasure is, you shall see this executed on Tuesday next, in St. Paul's in London. This be given in haste.' While in fact it ought to be—'The Counsellors pleasure is you shall see this executed on Tuesday next, To the Deane and Chapitor of sainte Pauls in Londonne, this be given in haste.' (*Reg. fo. 55. b.*) It is surprising to see the careless manner in which extracts have been made. For instance, in the account of Bishop Shaxton's consecration (*Cran. I. 53.*) the assisting bishops, instead of 'John Bishop of Lincoln and Christopher Sidoniensis,' should be 'John Bishop of London and Thomas Sidoniensis.' Two pages farther on, in the account of Thomas Manning's consecration, Strype says, 'the date not specified'; whereas it really follows immediately, and is specified as the 19th March, 1533 (*Reg. fo. 187.*) In like manner he says, respecting the consecration of two suffragan bishops, 'The assistant bishops at this consecration not mentioned in the Register.' (*Cran. I. 87.*) It is strange that he should have said this, when the next paragraph to that containing the date, which he has got, begins with a distinct statement that the assistant bishops were John Bishop of Rochester and Robert Bishop of St. Asaph. (*Reg. fo. 201.*)"

—These facts suffice. If Strype be not correct, what is he? Nobody, we think, ever opened Strype in the sadness of his soul. Certainly not for his life, his fancy, his picturesqueness, would anybody ever fly to him. No, we go to Strype for fact. Take away from him the reputation of exactness, and nothing is left save a mound of rubbish. Yet, we must remember, even when his accuracy is thus strongly impeached, that his services to letters have been great—that his errors, if many, are venial,—that he deserves, not condemnation, but improvement. Strype merits a new editor. Why not Dr. Maitland himself?

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS OF BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

THE NATIONAL INSTITUTION OF FINE ARTS, PORT-LAND GALLERY, 316, Regent-street, opposite the Polytechnic. The above Society's ELEVENTH ANNUAL EXHIBITION OF MODERN ARTS is NOW OPEN from 9 till Dusk. Admission 1s.; and every Evening from 7 till 10, Admission 6d.

PHOTOGRAPHIC SOCIETY.—THE EXHIBITION OF PHOTOGRAPHS is NOW OPEN at the SOUTH KENSINGTON MUSEUM, daily from 10 till 5, admission 1s.; and every Monday, Tuesday, and Wednesday Evening, from 7 till 10, half price. The exhibition of the French Photographic Society has just been added to the Collection. The Brompton and Putney Omnibus pass every five minutes.—Season Tickets, 5s each.

\*THE HORSE FAIR\* by Mdlle. ROSA BONHEUR (the engraved print, and 'Morning in the Highlands,' her last production, 'Eros Homo,' by Ary Scheffer; 'The Chess Players,' by Meissouer; and the 'Portrait of Mdlle. Rosa Bonheur,' by Ed. Dubufe, are NOW EXHIBITING by MESSRS. LEGGATT, HAWARD & LEGGATT, at their New Gallery, 19, Chancery Lane, London, by the sides of No. 1, Cornhill, leading to Gurney-street. Also, a choice Collection of about Two Hundred Pictures by the most eminent Masters of the English and French Schools. Open from 10 A.M. to 6 P.M.—Admission, 1s.; Catalogue, 6d.—N.B.—After dusk the Gallery is brilliantly lighted by the Patent Sun Burners.

M. ALBERT SMITH'S MONT BLANC, NAPLES, POMPEI, and VESUVIUS, EVERY NIGHT (except Saturday) at 8, and Tuesday, Thursday, and Saturday-Afternoons at 3.—Places can be secured, at the Box Office, Egyptian Hall, daily, between 11 and 4, without any extra charge.

MIDDLETON HALL, Upper Street, Islington.—ON WEDNESDAY, March 31, Mrs. EMILIA HOLCROFT will give her Popular Lecture Entertainment, 'MERRY THOUGHTS on a DULL SUBJECT,' i.e. the Difficulties of the English Language to Foreigners, introducing the favorite Recital of the broken English of the American and French. The Lecture will only occupy one hour and a half, the charge for admission will be, Reserved Seats, 1s.; Unreserved, 6d. Doors open at 8, commence at Half-past.

THE SOMNAMBULE, ADOLPHE DIDUR, gives his MAGNETIC SÉANCES AND CONSULTATIONS for Acute and Chronic Diseases, their Causes and Remedies, and on all subjects of interest, EVERY DAY, from 1 till 4—19, Upper Albany Street, Regent's Park. Consultation by Letter.

## SCIENTIFIC

### SOCIETIES.

ROYAL.—March 18.—Lord Wrottesley, President, in the chair.—The following papers were read:—'On the probable Origin of some Magnesian Rocks,' by T. S. Hunt, Esq.—'A Fourth Memoir upon Quantities,' by A. Cayley, Esq.—'A Fifth Memoir upon Quantities,' by A. Cayley, Esq.—'On the Tangential of a Cube,' by A. Cayley, Esq.—'On the Constitution of the Essential Oil of Rue,' by C. G. Williams, Esq.

GEOLOGICAL.—March 10.—Prof. Phillips, President, in the chair.—Alfred Williams, Esq., was elected a Fellow; M. Am. Escher Von der Linth and M. E. E. Deslongchamps were elected Foreign Members.—The following communications were read:—'On the Geology of the Gold-fields of Victoria,' by A. R. C. Selwyn, Esq., Geologist to the Colony of Victoria.—'Notes on the Gold-field of Ballaarat, Victoria,' by Mr. John Phillips, C.E., Surveyor in the Government Service of Victoria.—'Notes on the Gold-diggings at Creswick Creek and Ballaarat,' by Mr. W. Redaway.—'On the Gold-diggings at Ballaarat,' by H. Rosales, Esq.—'Notes on some Outline-drawings and Photographs of the Skull of *Zygomaticus tribulus*, Macleay, from Australia,' by Prof. Owen.

SOCIETY OF ANTIQUARIES.—March 18.—The Earl Stanhope, President, in the chair.—The Rev. Thomas Hugo exhibited some Saxon coins found recently in London.—The Treasurer, by permission of the Rev. Lord John Thynne, exhibited the ring said to have been given by Queen Elizabeth to the Earl of Essex.—Mr. Tennyson D'Eyncourt exhibited a fac-simile, executed by Mr. Edward Poynter, of the portrait of John, King of France, preserved in the Louvre.—Mr. Octavius Morgan, V.P., exhibited and described a charter of the city of Cologne of the year 1396.—Mr. John Evans communicated remarks on an inventory of the effects of Thomas Key, Rector of Guildford, Surrey, who died in 1597.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—March 10.—S. R. Solly, V.P., in the chair.—Mr. Amiel exhibited a half-sovereign of Elizabeth, having a perforation to admit of its suspension as a medal, which Mr. Pettigrew conjectured to have been one of the few employed by the Queen as a Touch Piece for the cure of the Evil. Mr. Amiel also exhibited a rare token of Thomas Burges, of Bistor, 1665. The Pewterers' Arms are on the obverse. Mr. Amiel also exhibited a large German medal of silver, having on one side Peace and Justice hand in hand, with a third figure supporting a crowned column. Beneath is a cartouche from which the engraving has been erased. The legend is "Justitia et Pietas constant animumque trium-

phant." On the opposite side is a view of a battle, the legend around being "Auxiliante Deo pressis Victoria venit," AN: MDC-X.—The numeral (or numerals) between the c and x is erased, and L engraved in its stead; and whatever followed the date has also been erased, and the 29th of May engraved in its place, these changes making it appear a medal on the Restoration of Charles the Second, the 29th of May, 1660. This is not a solid instance of an alteration in the original inscription of a medal. Ancient coins have frequently had letters erased, and in one case the Association had brought before its notice a well-known British coin converted into a unique type of Cunobeline.—Mr. Syer Cuming read a paper 'On Further Discoveries of Celtic and Roman Remains in the Thames of Battersea.' He exhibited specimens from his own and Mr. Bateman's collections, consisting of bronze swords, daggers, spears, iron implements, &c.—Mr. Wills exhibited a fine specimen of a German lock of the sixteenth century, with a singular combination of springs and bolts. It had, probably, belonged to some large chest for holding muniments or articles of great value.—Mr. Cuming exhibited a lock and key of the fifteenth century (temp. Hen. VII.) of very fine workmanship.—The Rev. Beale Poste gave an account of a remarkable find of Roman antiquities in an urn at Marden, in the Weald of Kent. There must have been at least 100 articles in bronze, many of which had become oxidized and conglomerated into a mass taking the shape of the vessel in which they were contained. Several were, however, in fine condition and consist of pins, part of a pendant fibula, ring-money open, entire and cupped, a knife, spear-head, &c. They belong to Mr. Robert Golding, of Hunton, and will be engraved in the Journal.

STATISTICAL.—March 15.—Anniversary.—The Rt. Hon. Holt Mackenzie, V.P., in the chair.—Mr. Newmarch, one of the Honorary Secretaries, read the Annual Report of the Council, and the Balance-sheets of Receipts and Payments, and of Assets and Liabilities.—The Receipts during the year 1857 had been 870L; and the Expenditure, 755L; and the Balance in the hands of the Bankers on the 31st of December, 1857, was 168L.—The number of Fellows is now 367.—The Report mentioned the completion of the 20th volume of the *Statistical Journal*, and a list of the papers which had been read at the monthly meetings was given.—Under a special sanction accorded by the Board of Trade, Mr. Fonblanque and Dr. Farr were authorized to invite the International Statistical Congress to hold its fourth meeting in London, which event will take place in August or September, next year (1859), and the Society will no doubt take a prominent part in its proceedings.—The Council hope to present to the Society ere long a Second Report on the Beneficent Institutions of the Metropolis.—The Report then mentions Fellows deceased during the past twelve months, and concludes with a tribute of respect to the memory of the late venerable Mr. Tooke.—The Report and Financial Statement having been unanimously adopted, a ballot for the President, Council, and Officers for the ensuing twelve months was taken, and the following gentlemen were elected:—President, The Right Hon. Lord Stanley, M.P.; Council, C. Babbage, J. Bird, M.D., Sir J. P. Boileau, Bart., S. Brown, E. Cheshire, W. Farr, M.D., Viscount Ebrington, M.P., A. Fonblanque, The Right Hon. W. E. Gladstone, M.P., J. W. Gilbert, F. H. Goldsmid, Q.C., W. A. Guy, The Earl of Harrowby, B. Hebele, F. Hendriks, J. Heywood, W. B. Hodge, T. Hodgkin, M.D., R. Hunt, W. G. Lumley, The Right Hon. Holt Mackenzie, R. M. Milnes, M.P., W. Newmarch, The Right Hon. Sir J. S. Pakington, Bart., M.P., Lord Stanley, M.P., Col. W. H. Sykes, M.P., J. W. Tottie, Col. Sir A. M. Tulloch, R. Valpy, Lord H. G. Vane, M.P., and W. A. Wilkinson; Treasurer, W. Farr, M.D., D.C.L.; Honorary Secretaries, W. Newmarch, W. A. Guy, M.B., and W. G. Lumley.

March 16.—C. Jellicoe, Esq., in the chair.—Lord Radstock and J. L. Pilkington, Esq. were elected Fellows.—Mr. W. A. Wilkinson read a paper, 'On Railway Terminal Accommodation.

dation, and its Effects upon Traffic Results." The writer began by observing that the system of cutting down the expenditure on a railway, in order to give a higher dividend to the shareholders, was an expedient which necessarily involved a sacrifice of the convenience of the public. It was his object to show that the end aimed at by the directors might be better attained by a step, which would involve no such sacrifice, but which, on the contrary, would be a means of saving time, trouble, and expense to the passengers. The railway to which these remarks especially apply is the Great Western, — and the one main cause of the smallness of its profits is the position of its terminus at Paddington. The subjoined table shows the passenger and goods' receipts per mile, for the first half-years of 1847 and 1857 respectively, with the mileage at each period.

Railway.	Passengers' Receipts per Mile in Half-Year.		Goods' Receipts per Mile in Half-Year.		Mileage.	
	1847.	1857.	1847.	1857.	1847.	1857.
	£.	£.	£.	£.	Miles.	Miles.
Great Western ..	1,820	1,070	485	575	165	449
London & N.-West.	1,770	210	900	1,235	378	637
Brighton ..	1,205	1,450	215	370	121	184
South-Western ..	1,145	1,050	320	380	131	277
South-Eastern ..	1,135	1,220	230	340	150	301
Eastern Counties ..	745	605	425	705	244	490

It will be seen from this table that the Great Western Railway fell, in the ten years from June, 1847, to June, 1857, from the first to the fourth place as regards income per mile derived from passengers' traffic, — and from the second to the third as regards that derived from goods. This may be attributed to the construction of branch lines, and, no doubt, this may have operated unfavourably; but a close examination of the table will show, that, except in the case of the London and North-Western Railway, the losses have not been so great in proportion to the additional mileage, as in the Great Western. This exception may be accounted for by the competition of the Great Northern Railway, opened since 1847, in the traffic to the North of England and Scotland, on one side, and by that of the Great Western in the Midland Counties, on the other. Notwithstanding this severe competition, the goods' traffic, which had fallen to 8657. in 1852, had risen to 1,235. in 1857. This, no doubt, may be attributed to the construction of the North London Railway, which transferred the goods' terminus from Camden Town to the Minories. Since 1847, the Brighton and South-Eastern lines have removed their goods' terminus from New Cross to the Bricklayers' Arms, and the South Western has brought its passenger terminus from Nine Elms to the Waterloo Road; but nothing has been done by the Great Western to extend its suburban traffic. The remedy proposed is the construction of a line of railway from Paddington to St. Martin's-le-Grand, with stations at Clerkenwell, King's Cross, Tottenham Court Road, Baker Street, &c., which would render it the most convenient railway for passengers in the metropolis; while a goods' terminus at Farringdon Street, and a coal depot at Clerkenwell would be highly convenient for the purposes of trade. This line would also relieve the streets of London from a large portion of the present enormous goods' traffic; and, what is by no means to be overlooked, its construction would require no very large outlay for the removal of houses and purchase of land.

ENTOMOLOGICAL.—March 1.—Dr. J. E. Gray, President, in the chair.—Robert M'Lachlan and Alfred Boot, Esqrs., were proposed for admission as members of the Society.—Mr. Smith exhibited some insects sent from Sierra Leone by Mr. Foxcroft, taken by him in December last, including *Papilio Hippocoon*, *P. Pylades*, *Charaxes Brutus*, and both sexes of *Euchromia instructa*; amongst the Coleoptera were *Tetraclitus flabellicornis*, and *Sternotomis mirabilis* and *regalis*; also a species allied to the genus *Myrmecodia*, found in a nest

of the Driver Ant (*Anomma Burmeisteri*).—Mr. Stevens exhibited a splendid collection of insects taken by Mr. Wallace in the Ke and Aru Islands, near New Guinea; the most remarkable of the Lepidoptera were the sexes of a variety of *Ornithoptera Priamus*, of which the females were upwards of nine inches in expanse of wings; and the pupa case from which he had bred the species; also *Papilio Euchenor*, *P. Ormenus*, *P. Ambrax*, *Hestia D'Urvillei*, some fine species of *Drusilla*, and beautiful *Erycinidæ*, mostly species hitherto unknown, *Cocytia D'Urvillei*, and some singular *Bombyces* and *Geometre*. The Coleoptera included three handsome species of *Eupholus*, a gigantic new *Micocerus*, several brilliant *Buprestide*, some fine and new *Lomopteræ*, numerous species of *Tmesisternus*, and a fine *Batocera*, of a species hitherto unknown. Amongst the Hymenoptera were some beautiful *Pompeli*, a new species of *Frimax*, and numerous *Formicidæ*, including the finest species of *Myrmica* hitherto discovered.—Mr. Westwood exhibited a *Tortrix* of the genus *Carpocapsa*, allied to *C. splendana* of Europe, which had been bred by Mrs. Wood of St. Leonards, from one of the "Jumping Seeds" sent from Mexico by Mr. Lettson, and exhibited at the meeting of the Society in October last; he stated that some of these seeds had lately been received at the *Jardin des Plantes* in Paris, and the larvae contained in them had then been pronounced to be coleopterous; but the insects he now exhibited proved the correctness of the opinion entertained by entomologists in this country, that they belonged to a Lepidopterous insect. Mr. Westwood also exhibited the singular larva of *Drilus flavescens*, and remarked on the extreme rarity of the species in this state, although the perfect insects were by no means uncommon in certain localities.—Mr. S. Saunders exhibited two specimens of *Leptoderus Hohenwartii*, one of the blind beetles from the *Proteus Cave*, at Adelsburg, in South Austria, where the specimens were found by him in the deepest part of the cavern.—Mr. Smith exhibited some Hymenoptera and their nests sent from Port Natal by M. Gueinzius, and read some notes on their habits communicated by him.—Mr. Stainton exhibited a small *Geometra* taken by Mr. Hunter some years ago in London, and referred by Mr. Stainton to the *Geometra circulata* of Hubner, but which he had lately found to be the *Acidalia turbariata* of Guinea.—Mr. Stevens announced that Mr. Shield proposed to visit Bahia or Paraguay to collect insects and other objects of natural history, and was anxious to obtain subscribers for his captures.

PHILOLOGICAL.—March 4.—The Rev. J. J. S. Perowne in the chair.—Presents of books from Prof. Lossen, Prof. Aubert, and the Rev. F. Crawford, were received.—The paper read was, "On the Etymological Deficiencies of some Modern English Dictionaries," by the Rev. J. Davies.

MARCH 18.—H. Wedgwood, Esq., in the chair.—Dr. Barham and C. Paine, Esq., were elected Members.—The paper read was, "On the Structure of the Hungarian Language, followed by some Remarks on its recent Formations," by F. Pulszky, Esq.

ROYAL INSTITUTION.—Feb. 26.—The Lord Wensleydale, V.P., in the chair.—"On Rotatory Stability; and its Applications to Astronomical Observations on board Ships," by the Rev. B. Powell.

MARCH 5.—Sir Henry Holland, Bart., M.D., V.P., in the chair.—"On the Astronomical Experiment at Teneriffe in 1856," by Prof. C. Piazzi Smyth.—The object proposed in this operation was to ascertain how much astronomical observation can be improved by raising telescopes and observers some 10,000 feet above the sea-level, agreeably with the remarkable passage in Sir I. Newton's "Optics," wherein that great philosopher says, "Telescope cannot be so formed as to take away that confusion of rays which arises from the tremors of the atmosphere." The only remedy is, "a most serene and quiet air, such as may perhaps be found on the tops of the highest mountains above the grosser clouds." This speculation, if not advice, of our greatest philosopher had dropped out of sight for more than a century, not a little in consequence of a prevailing idea that mountain-tops, especially high ones, were

the habitats of the grosser, indeed all kinds of clouds, as well as wind. Practical experience, however, of the climate of mountains in South Africa having been obtained during the remeasurement of La Caille's arc of the meridian at the Cape, a more hopeful prospect was obtained; and, at length, in 1856, at the advice of the Astronomer Royal, G. B. Airy, the First Lord of the Admiralty, Sir C. Wood, commissioned the lecturer to try an experiment on the Peak of Teneriffe. He, accordingly, set out, greatly assisted by the loan of instruments, apparatus, and even a fine yacht and able crew, made to him by many friends of astronomy, and in twenty-four days after leaving England was bivouacking on the summit of Mount Guajara, at a height of 8,900 feet above the sea, and 5,000 feet above the clouds of the trade-wind, in a clear, transparent, and quiet air, in which the sun shone down with almost unheard-of intensity by day, and the stars with as much increase of brilliancy by night. After a month at this station, a similar period was spent at a height of 10,700 feet,—and with greater advantage still to astronomical observations. In short, the experiment proved the value and truth of Newton's suggestion, and the lecturer was divided only between hopes of the improvement to astronomical observations, if this mountain method should, as it so well deserved, be energetically followed out in future years,—and admiration of, and respect for, the Spanish authorities and inhabitants, who had allowed him, in the cause of science, to wander about their Island of Teneriffe as freely as one of themselves.—The lecture was illustrated with a long series of photographs of volcanic scenery above and below the clouds, and also by a large model of the crater and Peak of Teneriffe, kindly executed for the occasion by James Nasmyth, C.E.

MARCH 12.—The Duke of Northumberland, K.G., President, in the chair.—"On the Lowest (Rhizopod) Type of Animal Life, considered in its Relations to Physiology, Zoology, and Geology," by W. B. Carpenter, M.D.

SOCIETY OF ARTS.—MARCH 10.—B. Wygram Crawford, Esq., M.P. in the chair.—The following gentlemen were elected members of the Society:—Capt. A. T. Acton and Messrs. James Deen and Joseph Schofield.—The paper read was:—"On Cotton: its Cultivation, Manufactures, and Commerce," by Mr. H. Ashworth.

MARCH 17.—Sir T. Phillips in the chair.—The following gentlemen were duly elected members:—Messrs. J. Fenn, E. Healey, T. A. Hedley, Sir C. Roney, and T. B. W. Sheppard.—The paper read was, "On the Past and Present of French Agriculture," by M. F. R. de La Trenhonnais.

MEETINGS FOR THE ENSUING WEEK.

MON. Institute of Actuaries, 7.—"On the Terms upon which the Business of one Insurance Company may be equitably Transferred to Another," by Mr. Sprague.

TUES. Institution of Civil Engineers, 8.—"River Lee Navigation," by Mr. Despard.

WED. Geologists, 8.—"The anniversary.

THURS. Zoological Soc.,—General.

FRID. Linnean, 8.—"Contributions to Organographic Botany," by Mr. Dresser.

SAT. Artists' and Amateurs' Conversazione, 7.

SUN. Chemical, 8.

#### FINE ARTS

A Catalogue of the Portraits painted by Sir Joshua Reynolds, Knt., P.R.A.: compiled from his Autograph Memorandum Books, and from Printed Catalogues, &c. By William Cotton, Esq. (Longman & Co.)

Mr. Cotton has, at length, issued his promised Catalogue of the portraits by Sir Joshua, intended as a Supplement to the "Life," which we have already dilated upon. The catalogue being alphabetical, and not chronological, will be of more immediate utility to collectors and owners. In addition to this, we have the dates of execution (as far as can be ascertained by entries in Reynolds's pocket-books, &c.), the present owners, and the principal or original engravers' names, with the periods of publication. Allowing for typographical errors and occasional want of uniformity in point of system, the Catalogue is very serviceable. It is not a little odd to read in the same column headed "Proprietor," one picture with the name "Earl

Amherst," same "specie," "Early," "Braddell," in one of the under-sheets. Cotton, carding, of Mr. ... in a fair object or Mr. ... Society on the deposit, Mr. C. North, Sir J. ... fine as ... Hamilt ... point the w ... the r ... other p ... by a s ... sident, signed, in the ... as Kit ... to Gen ... The e ... Granb ... in the ... near L ... with t ... the v ... ever d ... One has yet ... portrait ... merly d ... deposit. The differ ... are sta ... 1750, t ... 1770, The p ... was 10 ... guinea. Upon ... trials w ... faded ... from o ... which his co ... made o ... or-fled. T ... T ... A ... Ano ... unfortu ... rious C ... parative ... fire, ir ... pieces. Duke of R ... Whitm ...

Amherst" and against others "Knowle." On the same page, also, we find the same proprietorship specified in one place "Althorpe" and in another "Earl Spencer." The effective picture of the Braddyll Family, which created no small sensation in the Manchester Exhibition last year, as one of the few works of good Art which that undertaking had elicited from obscure corners, is somewhat arbitrarily set aside by Mr. William Cotton, and that on grounds not very logical according to his preface,—"because I think it improbable that Sir Joshua, having painted the portraits of Mr. and Mrs. Braddyll and their son, in separate pictures, would have repeated the same figures in a family group." He might, at the same rate, object to the pictures of the Ladies Waldegrave, or Mr. and Mrs. Garrick, or the famous Dilettante Society group. The favourable opinion bestowed on the picture by the best judges, when lately deposited in Lancashire, tells little in favour of Mr. Cotton's suggestion, that the picture was by Northcote, the well-known pupil and biographer of Sir Joshua. Surely, the picture in question is as fine as the large composition of "The Duchess of Hamilton on Horseback, attended by the Duke," let into the wall at Hadzor, and quite as original in point of execution. Even if it had been mainly the work of a pupil, and, therefore, removed from the ranks, it should not have been the only one; other pictures also in rank and file were produced by a similar process and fathered also by the President. A "Portrait of Warren Hastings," assigned to Reynolds, was in the Manchester Exhibition, contributed by Mr. Fearon, and "Garrick as Kitely," a duplicate of the Queen's, belonging to General Fox,—both these deserved mention. The excellent repetition of "The Marquis of Granby leaning on a Mortar," formerly at Stowe, is now, as some of our readers will be glad to learn, in the celebrated collection of Mr. Charles Maud, near Bath. Another picture of "Nelly O'Brien with the Vase" is believed to be at Mrs. Gibbons's in the Regent's Park. The same lady possesses a very interesting unfinished portrait by Sir Joshua, whose name should be ascertained.

No doubt, if time and requirements favour, a new edition,—by which means the author could avail himself to the utmost of MS. books, that, he says, were unknown to him "until a considerable portion of the Catalogue had been printed,"—will afford the public a work complete in every way, and shut the door against all future attempts of a similar nature, so as to become, in fact, the one great work of appeal for all that the Plymton genius ever did perform or left undone.

One picture recently mentioned in our columns has yet to be inserted in Mr. Cotton's list,—the portrait of "Sir William Chambers," which formerly belonged to his son, and has been recently deposited in the National Portrait Gallery.

The prices Reynolds obtained for his pictures at different periods of his life are also interesting. They are stated as follows:—"In 1755, twelve guineas; 1758, twenty guineas; 1760, twenty-five guineas; 1770, thirty-five guineas; 1781, fifty guineas. The price of a half-length, during the latter period, was 100 guineas; and for a whole length, 200 guineas."

Upon glancing through this long list of portraits we are only too frequently reminded of their faded hues and ruinous condition,—not so much from cleaners as from the seeds of destruction which the painter himself sowed in compounding his colours,—verifying the well-known epigram made on one of his early works, *then* even fleeting, or fled, and Reynolds still young,—

The art of painting was at first design'd  
To call the dead, our ancestors, to mind;  
But this same painter has reversed the plan,  
And makes the picture die before the man.

Another destructive enemy of Reynolds becomes unfortunately too apparent by Mr. Cotton's laborious Catalogue: we regret to see, within so comparatively few years, how many have perished by fire, irrespective of his fancy subjects and historical pieces. Lady Manners, burnt at Belvoir Castle,—Duke of Orleans, burnt at Carlton House,—Duchess of Rutland, burnt at Belvoir Castle,—General Whitmore, burnt at Flixton. It is also to be feared

that the numerous list of the Watkin Wynn family will be affected also by the recent conflagration at Wynnstat. As the pictures which the Baronet had contributed to the Manchester Exhibition were fortunately saved by an accidental detention in London, the fine Reynolds of Master Wynn as St. John, No. 57, of Manchester, and the St. Cecilia also, No. 72, are still in existence.

*Hadfield's Perspective.* (Manchester, Agnew.)

THE old Jesuit's perspective wanted modernizing and simplifying, and here it is done with coloured diagrams, and in a clear, sensible way, by the teacher of drawing at the Manchester Mechanics' Institute,—though pity is, the book is not cheaper, which it might have been if the diagrams had been on plain paper and not lined with calico for durability. Perspective is the science which furnishes us with the laws by which we can give the apparent, as geometry does those by which we give the real forms of objects. There is a great doubt whether such laws are not obvious without rules to a thoughtful, artistic common sense,—but still, to many, books on perspective will always be useful, if not indispensable. Mr. Hadfield tells us (we presume from some Encyclopedia) that the science was called perspective, or *seeing through*, from an old impression that the correct foreshortening of objects could be gained by viewing and tracing them through a plane of glass. Now, this plan only ensures correctness when the plane of the eye is parallel to that of the medium upon which the drawing is made. A picture in perspective, then, is simply a plane parallel to the plane of the eye intersecting the rays that come from the surface of the objects represented. The points of these rays at the places of their several intersections combine to form the true perspective representation. This was the art that Mantegna made so much of at Padua, and that old John Bellini, the painter of the National Gallery "Doge," delighted the Venetians with. Now, without much semi-scientific pedantry, the whole science may be understood by balancing a half-crown on the top of the forefinger of your right hand. Hold it up so that its broad plane is parallel to the eye's plane; put it nearer or further, and it seems to increase or diminish in size. Turn it obliquely and it appears an oval,—put the edge on a line with the eye, and it appears a mere thin straight line,—a sphere is the only geometric form that undergoes no perspective changes. The eye is able to take in any given space set at an angle of under sixty degrees. When both eyes view a scene, instead of the circle one eye sees, we have an ellipse formed by the continuation of the two circles of vision,—the point of sight being opposite the centre of the space between the two eyes. Perspective, Mr. Hadfield says, is of great use in Art,—the existing books upon it are too abstruse, and imply a knowledge of mathematics. His stereoscopic views are antagonistic to two new theories,—one of which contends that to see a space the eye must be placed opposite the centre, consequently, that no two parts of a circle can be seen at the same time, and yet both appear square; another asserts, that all straight lines, unless placed on the horizon, must necessarily take a curved direction.

**FINE-ART Gossip.**—May, in Trafalgar Square, promises unusual attractions. We have already spoken of the works preparing by Messrs. Frith and Phillip. Report speaks well of Mr. Cooke's preparations. Mr. Stanfield has four pictures in hand—a Coast Scene by Moonlight—a novelty from this artist—a Sea-piece, with Ischia in the distance, and two others. Mr. Ward has finished his oil-painting of Alice Lisle,—the fresco of which is now on view at the New Palace. The Queen's two historical pictures—"The Installation of the Garter" and "Queen Victoria at the Tomb of Napoleon"—we are glad to hear will be finished in time for May. A royal command suffices to keep the doors of the Academy open to the last day,—a privilege which, it is said, the artist will on this occasion invoke. Mrs. Ward—so rumour has it—makes an ambitious advance this year:—leaving the scene of domestic drama for the historical field. Her subject is said to be "Howard's Farewell to England,"

—the philanthropist taking leave of his tenants:—a good subject in good hands. Mr. Goodall has a Venetian picture, "An Italian Improvisatore." The three Linenells will be represented. Mr. Macclise is not likely to have anything large in size. Mr. Hart will exhibit a conspicuous work. Mr. Roberts has four Cathedral pictures—two exteriors and two interiors. Mr. Elmore, we are glad to say, returns this year to the walls of the Academy, with an Italian picture from the life of Dante.

M. Ary Scheffer, who has now recovered, we are glad to say, from his late severe illness, is finishing two large pictures of "Marguerite at the Fountain," and "Faust holding the Poisoned Cup."

On Saturday last, the collection of pictures by Italian, Spanish, Dutch, and English masters, the property of the late R. Sanderson, Esq., of Belgrave Square, was disposed of by Messrs. Christie & Manson. We give the leading specimens—Hogarth, The Laughing Audience, the engraved picture, formerly in the possession of R. B. Sheridan, Esq., 46 guineas,—Paul Potter, dated 1653, Two Horses in a Meadow, one standing by the side of a decayed willow, and a spaniel barking at him, a groom, concealing a bridle behind him, is advancing towards the other, a chateau among trees seen in the distance, cabinet size, from Lord Ashburton's collection, 405 guineas,—Murillo, Mistress of the Painter, portrait of a lady with long dark hair, in a white dress, turning her head towards the spectator, from Lucien Buonaparte's collection, 54 guineas,—J. Ostade, Halt of a Post-Waggon at a Country Inn, 77 guineas,—G. Dow, The Poulterer, from Robit's Collection, 37 guineas,—Ruisdael, a grand rocky landscape, with rustic building on a height above a waterfall, timber lying across the stream in the foreground, from Mr. Gray's collection, 345 guineas,—Fr. Bartolomeo, The Virgin, seated, with the Infant in her arms, to whom St. John is presenting the cross and scroll, landscape background, 58 guineas,—A. Ostade, A Village Fair, church and numerous figures in the background, from the collection of Baron Fagel, 110 guineas,—Gainsborough, A Woody Landscape, with party of gypsies assembled round a fire, under the shade of the trees; an opening shows a beautiful distance, illuminated by the evening sun, 105 guineas,—A Van Ostade, Interior, with two boors seated in conversation, one holding a pipe in his hand, a glass of beer and a turf-pot on a stool before them, a woman holding a spindle standing near a fire-place, listening, cabinet size, 220 guineas,—Guercino, Semiramis receiving intelligence of the Revolt of Babylon, while seated at her Toilette, a female attendant behind her, from the collection of W. Haldimand, Esq., 200 guineas,—Murillo, The Assumption of the Virgin; at her feet are a group of four infant angels bearing palms and flowers; the Virgin is in a white and blue drapery, her hands clasped on her breast, from the Sebastian collection, 680 guineas. Although numbering twenty-two pictures, this collection realized upwards of 2,650.

At Messrs. Foster's Gallery in Pall Mall, on Friday, the 19th inst., the following pictures by English artists were disposed of at the subjoined prices:—The Royal Nursery, a sketch, by Sir David Wilkie, R.A., 11½ inches by 8½, 34 guineas.

—Sea-piece with ruins of an ancient castle, by C. Stanfield, R.A., 1852, 35 by 24, 60 guineas.—The Fortune Hunter, by R. Redgrave, R.A., 90 guineas.—The Sunbeam, by J. Philip, 42 by 32, 97 guineas.—Burns and his Highland Mary, by T. Faed, 19 by 16, 100 guineas.—The Sisters, by A. Solomon, engraved, 16 by 12, 67 guineas.—Ravenswood and Lucy Ashton, scene from "The Bride of Lammermoor," by W. F. Frith, R.A., and T. Creswick, R.A., 15 by 11, 275 guineas.—Scene from "The Vicar of Wakefield," "Then she would bid the girls hold up their heads, who, to conceal nothing, were certainly very handsome," 13 by 9, 161 guineas.—Charles the Second and Nell Gwynne, a scene at Hampton Court, by E. M. Ward, R.A., 14 by 12, 116 guineas.—The Recruit, by F. Goodall, A.R.A., 10 by 6, 64 guineas.

To Mr. Digby Wyatt's taste, learning, and experience the public are indebted for the new decoration of the East India Company's Museum, in Leadenhall Street. Each room is now an Eastern

casket brimmed with Eastern jewels. The slender pillars that at the capitals spread into flowers, the pierced screens, the tessellated floors, the waved Hindoo arches, are fitting adjuncts to a collection of work of Oriental Art, to now unused thrones, to carved chairs, to spiders' silver webs of filigree, to wood-carving delicate as gauze, to enamels, to jewel-work and ivory nets. From Palmyra thatch to Dacca bracelets, from bamboo blow-pipes to Dholapore armour, we have a complete epitome of Indian art and manufacture, of inventions so old that Dr. Royle believed that the old cities of Memphis, Babylon, Palmyra, and Petra were all enriched through becoming marts and emporiums of Indian produce. The eye revels here in Arabian Night splendours—in Chourie fly-flappers, where ivory is cut into threads—in pagodas cut from the shola pith—in cocoa-nut-kernel garlands and porcupine-quill boxes. There are Dacca weavings and goldsmiths' treasures from Lahore, serpent-mouthed guns, damascened matchlocks, Bheel clubs, Mahratta spears, Nepaul slings, Burmese axes, Khorassan scimitars, and Calicut bow-strings,—curious Indian miniatures, hard, highly-finished, and exact,—pierced jewel caskets from Kuttack,—rose-water sprinklers from Dacca filagree,—silver work from Calcutta, and Siamese designs. But of all Indian work we most admire the Trichinopoly rose-chains, the Cuttack bracelets of silver wire, and the gorgeous broderied cloth of gold, shawls and scarfs adorned with imitated jewels, so harmonious, yet so regal. Beside these Indian works, the African feather tippets and the green beetle's-wing broderies would be curious points of contrast,—each so different, yet so clearly executed on true general principles of taste.

There was a trial the other day on the Northern Circuit, Eberhardt v. Mason, that was worthy the attention of all immature picture-buyers. The plaintiff in this action, Mary Eberhardt, was a widow lady, residing in Stourbridge, whose late husband was a solicitor, and died in 1854, leaving her with six children. The defendant, Josiah Mason, was a partner in the firm of Elkington & Co., the well-known electro-platers. The action was brought to recover damages for the breach of warranty of a number of pictures by the Old Masters sold by the defendant to the plaintiff in the early part of last year, and which, on examination by competent judges, turned out to be for the most part nothing better than bad imitations. There was also a count for false representation. The defendant denied the warranty and the representation. Mr. Nixon, a Birmingham picture-dealer, had introduced the lady to Mr. Mason, who wanted to sell a doubtful Müller, a queer Zuccarelli, a suspicious Such, and so on. She eventually gave for the lot, 1,777*l.* Mr. Foster, the auctioneer, examined, proved the Murillo was a daub worth 5*l.*; the Müller, a bit of smooth furniture, he valued at twenty guineas; the Bonington, a bad imitation, at four guineas; the Zuccarelli, copies of the Poussin School, 20*l.*; the sham Paul Potter, at 20*l.*, sold at 60*l.*; the Palamedes was hopeless; the Schiavone, spurious; the Landseer, a daub—so much for amateur picture-buying! The jury found a list of pictures furnished by the defendant to be a warranty, and gave a verdict for the plaintiff for the full amount claimed—519*l.* 6*s.* Those Old Masters, what scrapes they bring us into!

Mischiefous hands, we read in the German papers, have disfigured two valuable paintings in the Dresden Gallery. The head of a Christ after Guido-Reni has been cut out, and a Cupid by Correggio has been mutilated by scratches with a sharp instrument.

The Duke of Brabant intends to add to his palace a large *salon*, in which the history of the Order of the Golden Fleece is to be represented in a series of frescoes. The principal picture, the object of which is the installation of the order, has been entrusted to the celebrated painter, M. Henry Ley, of Antwerp.

From the 15th to the 25th of April next, an Exhibition of Industry and Art will take place at Seville. All Spanish provinces have been invited by Government to take part in it.

Dr. Véron's pictures have been sold in Paris,

and fetched extraordinary prices. The sale took place on the 17th inst. of modern pictures,—on the 18th of old masters and modern drawings,—in all there were eighty-four lots. A single figure, by Meissonier, a man reading, size 8 inches by 6, 34*l.*, bought by Mr. Uzielli, of London,—a man leaning against a door, also by Meissonier, same size, 33*l.*,—a sketch, by Couture, 'Horace and Lydia,' 15 inches by 18, 210*l.*,—an early sketch by Ary Scheffer, 'The Good Mother,' 16 inches by 12, 126*l.*,—a landscape by Jules Dupré, 'Sunset,' 18 inches by 22, 225*l.*,—an eastern landscape, by Marilhat, 4 inches by 13, 174*l.*,—a view on the Thames, by Bonington, 16 inches by 20, 57*l.*,—a landscape, by Rousseau, 16 inches by 24, 183*l.*,—'The Temptation,' by Diaz, 27 inches by 19, 150*l.*,—'Venus and Cupid,' by the same, 11 inches by 14, 108*l.* But the highest prices were given for the works of Décamp, of which there were no less than eleven pictures and seven drawings. Amongst his pictures the most important were, 'Joseph sold by his Brethren,' a picture in which the landscape is the most important part, size 3 feet by 4 feet, bought by Mr. Sellière, the banker, for 1,428*l.*; this picture, painted in 1838 for the late Due d'Orléans, brought about the same price at the sale of his collection in 1851,—a view in Asia Minor, painted in 1840, size 11 inches by 17, 576*l.*, bought by Mr. Lamme, of Rotterdam,—a road scene, with travellers, 5 inches by 8, 291*l.*,—'Sunrise,' 13 inches by 20, 177*l.*,—the Gypsies, a figure subject, 7 inches by 9, 210*l.*, bought by Mr. Uzielli, of London,—'Smyrna Harbour,' 18 inches by 22, 470*l.* Amongst his drawings the highest price was brought by a black-lead pencil drawing, Arabs crossing a Ford, size 12 inches by 16, 630*l.*,—and two small oval drawings in colours, 1 inch by 1*l.*, 'Punchinello and Monkeys riding,' 100*l.* The 'Portrait of the Duchess of Marlborough,' by Sir Joshua Reynolds, was bought by the Marquis of Hertford for 336*l.* The whole sale produced about 10,000*l.*

#### MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Handel's *MESSIAH* on MONDAY. March 20, under the direction of Mr. JOHN HULLAH. Principal Vocalists:—Miss Kemble, Miss Messoet, Miss M. Miranda, Mr. Thomas—Tickets, 1*l.*, 2*l.* 6*s.*; Stalls, 3*l.* Commenes at Half-past 7.

ST. MARTIN'S HALL.—ORCHESTRAL CONCERTS, under the direction of Mr. JOHN HULLAH. SIXTH and LAST CONCERT (of the Series) TUESDAY, March 20 at 8 precisely. Piano-Forte, Miss Arabella Goddard. The chorus will consist of Mr. Hullah's first upper Singing School. Programme, selected from the works of Beethoven. Part I. Overture: 'Men of Prometheus';—the 'Call to the Queen' from 'Boris.' In questa tomba oscura:—the Chorus, Fantasia, Miss Banks, Miss Fanny Rowland, Miss Palmer, Mr. Seymour, Mr. W. Evans, Mr. Santic, and Chorus;—Pianoforte, Miss A. Goddard; Trio, Trio, Miss Banks, Mr. Seymour, and Mr. Santic; Overture (in Fiddle); Part II. The Choral Symphony, Miss Banks, Miss Palmer, Mr. Seymour, Mr. Santic, and Chorus.—Area, 1*l.*; Galleries, 2*l.* 6*s.*; Stalls, 3*l.*

#### NEW PUBLICATIONS.

##### VOCAL MUSIC.

Six Songs, with German and English Words. The Music composed by F. Edward Bache (Op. 16.) The English Version by Palgrave Simpson, Esq. (Addison & Co.)—So very much of good is to be found in these six Songs that we cannot help wishing they contained that *little more* good which would land Mr. Bache on the shores of his own country, and establish him as an English, not a *semi-foreign*, composer. We have seen no late German Songs superior to these. There is a certain tone of distinction about them as difficult to define as an *aroma*, but as real and as characteristic. The *canzona*, though not in the form which we contend is the best form of song, is generally gracious. The accompaniments are delicate, the expression is true, the musical thoughts are definite. This is not too high praise. Yet these are not quite German, and not in the least English songs; since the singer who has to say them in our language will have to flounder through his text, not to walk straight,—to conceal, not to utter, his words. Nor is this wholly the fault of 'the English version'—though some little: since any writer for music who knew what singers love would not have given such a tremendous word as

*Spang-ting*

to be pronounced by a voice that in tone was in the same moment expected to be also sweet. It is the

fault of the imitative tendencies of 'Young England,' who will set Goethe, and Eichendorff, and Uhland, and verses from 'Amaranth,' and thereby must inevitably fall into the vague, uncouth, harsh style which results when a stranger tries to hit what is strange; and, moreover, of an impure school.—The first Song of these six, 'Frühlingstagelobe,' is nicely fresh and delicate, for the piano-forte. The second, 'Nähe,' might never have been written had not the 'Adieu' (called Schubert's which is not Schubert's) gone before it. The third, 'Die Bekhrte,' is simply charming and dainty. The fourth, 'Lebewohl,' is an elegant *cantabile* for mezzo-soprano or baritone. No. 5, 'Und Wüste die Blumen,' has grace in the melody. No. 6, 'Standchen,' a song in two moods (like Meyerbeer's 'Mère Grando'), is again a good song of the dual kind:—the whole amounting to evidence that their writer ought to make a career of his own, not *pseudo-German*.

A really English duett (both as to music and words) is *The Starlings* (Addison & Co.), the poetry by the Rev. C. Kingsley, the music by John Hullah. This is unaffected, melodious and (what every duett should be) resonant; in its humour fresh and unborrowed. After it has been sung twice, the singers will like to sing it twice more. We may here announce the publication (same publishers) of Mr. Hullah's setting of Shelley's 'I arise from dreams of thee!'

Six Songs, by John Thomas (Boosey & Son), come, if we mistake not, from the pen of the clever harpist who does so much to sustain the reputation of the ancient *Hoels* and *Llewellyns* of the Principality. These songs have not a touch or tone of the Welch style; and the choice of words is not always happy,—but they show, nevertheless, feeling for tune, feeling for expression, and taste in composition. Of some instrumental music by Mr. Thomas we shall speak elsewhere.

There is a certain reality in Miss Gabriel's music. Though she may not as yet have altogether mastered that vagueness of the amateur's hand—which is apt, for want of science, to leave threads loose just where the web should be the most closely knit—she improves in all matters of form and order; and her fancies, as a necessary consequence, become more distinct. They have from the first been elegant. Here are an 'Ave verum' for *contralto*, an 'Ave Maria' for *soprano*, and an 'Agnus Dei' for two *sopranis* and *basso* (Cheltenham, Hale), which rise above the level of lady-music. The last is the best of the three.

We have yet one more setting of 'There be none of Beauty's daughters,' 'I wish I were a Fairy Queen,' and 'The chain is broke that bound me,' (Hawes), three Songs by Mrs. Merest. The most charming setting of Lord Byron's words is Knapton's: one of the most individual English songs of pretension existing. Perhaps it may be on this account that we prefer 'the Faery Queen,'—but these three Songs are the three best by Mrs. Merest which we remember.

Other vocal music on the table may be briefly dismissed. First comes Gerald Griffin's 'I love my love in the morning' (Leader & Cook), pleasantly set as a four-part song by Mr. Allen,—next, another four-part ditty, Mr. Henry Leslie's 'Bridal Song' (Addison & Co.),—the one written for the late royal wedding to words by Mr. Henry F. Chorley.—From the same writer we have verses to four English Tunes (Cramer & Co.), one for each voice of the quartett.—'Sigh no more, Ladies,' by R. C. Browne (Mills),—'Where does pleasure dwell?' by Stephen Glover (Cocks & Co.),—'Oh! then propose, 'tis easy doing,' the words by D. M. Aird, the music by J. W. Thirlwall (Bale),—'Highland Jessie' and 'Jessie's Wail over the Grave of Havelock,' by T. Browne (Bale),—'Havelock and Lucknow,' by J. A. Owen (Rudall, Rose & Co.),—are barely worth a word, save a word of depreciation in regard to the last three. Clap-trap will follow in the wake of Heroism, we know; but we cannot hear it beat its hollow drum and its tinkling cymbal without a strong desire to cry 'Hush! respect the dead.'

What a relief is it from such trash as the last to come upon a pair of real old songs, such as 'Dir mió ben vorrei,' by Leo, and 'Pupille nere,' by

Buononcini (Lonsdale).—These, we perceive, have been disinterred by Mr. Charles Salaman, among other illustrations to the careful and ingenious course of musical lectures which he has of late been delivering. Both are worth disinterment; especially the latter specimen by Handel's rival, who is immortalized by the spite of the well-known epigram. It is a grand minuet tune, affording scope to high vocal polish and bold declamation.—*Those* Italians, after all, knew how to write for the voice—knew how to impart colour and to express character,—to bind the executant to a high standard of perfection, without entralling him beyond the power of asserting his own genius.

ST. JAMES'S HALL.—The opening of this spacious, well-situate, and elegantly-decorated music-room took place on Thursday last.—"Nothing like England for keeping its word on such occasions," may be well said by any one who was admitted to view "the works" on Tuesday, and who saw how much, even then, remained to be completed.—Some last touches, no doubt, remain to be added day by day,—but the effect is complete. Confining ourselves to the principal chamber, and reserving a remark or two on such important matters as entrance and exit (naturally enough influenced by the space and the nature of the property to be dealt with), we can sincerely congratulate Mr. Owen Jones on the success of his room, architecturally considered. The proportions are excellent: the style is simple, yet ornate, fanciful, original:—precisely what the style of a concert-room should be. The Hall, with its waggon roof, its stately arched recess allotted to the orchestra, the light, yet solid, gallery running round it (so arranged as to be a feature, not an excrescence), and its stately, yet graceful, windows, is excellent to see,—as regards form, incomparable among London concert-rooms, and challenging the best-renowned Continental ones. The decorations, too, will be universally admired for their lightness and delicacy. In regard to these, however, a word may be said.—With deference to better authorities, we cannot help feeling that Mr. Owen Jones is not so much a colourist in decoration as a man of three colours. Our fancy is, that every chamber requires a different treatment according to its proportions, its light, its purpose, its physiognomy (to use a French word). His fixed idea is to combine red, yellow, blue—blue, red, yellow—yellow, blue, red, and so on:—whether the scene be a Crystal Palace, where an indefinite cloud, overhanging the gorgeous assemblage of varying objects of every conceivable form and hue, (always, be it remembered, to be seen in daylight), was the true effect to try for;—or whether it be, as here, a Concert Hall, principally to be frequented at night, to be exhibited in artificial light, and for which glow, warmth, and splendour (not effacing the audience nor reducing modern costume into the aspect of blotting and shabby meanness) are no less desirable in London's gloomy climate.—To our eyes, the predominance of pale blue, even in the present fresh state of the chamber, imparts a certain vapour chillness which a little more balancing might have amended. On Thursday, the unusually large quantity of scarlet, which by chance was distributed among the costumes, redeemed the general *coup d'œil* from a super-delicacy of effect. The lighting, on the other hand, by a multitude of stars of gas suspended like the lamps in the mosques, at different altitudes, is indisputably successful—a real case of brightness without glare, and—so far as can be judged of the possible means of ventilation—unaccompanied by that sense of scorching heat which in ninety-nine public rooms out of a hundred is so very exhausting.—Such, without entering into the minute details, long ago laid before the public by our architectural periodicals and Exhibitions, are the general impressions produced on the eye by the aspect of this beautiful music-room.

The ear has nothing to desire in *St. James's Hall*. Mr. Owen Jones has been, in this respect, fortunate—or should we not rather say wise? And this is all the higher praise, because some reconsideration of the orchestra seems advisable. The chorus and instrumentalists were, on Thursday, too much huddled together on a flat space, so as

almost to prevent the *soprani* from being seen in certain parts of the Hall. It may be found expedient to arrange the seats more amphitheatrically, should performances on so large a scale be frequent. Nevertheless, the sound was good throughout—pompous without being overbearing, or else fine without being inaudible.

To criticize the concert inaugurating a new room so attractive would be folly,—enough to put on record that Thursday's consisted of exclusively sacred music,—which was performed as well as could be possibly expected.—The programme included Mendelssohn's "Lobgesang,"—Handel's Coronation Anthem "The King shall rejoice,"—Dr. Spohr's somiferous *Cantata*, "God is great,"—a more welcome "Benedictus" for three solo voices, by Cherubini,—Marcello's Psalm, "I cieli immensi,"—Mozart's "Ave Verum,"—and the "Hallelujah" from Beethoven's "Mount of Olives."—Mr. Benedict was conductor,—the chorus, 300 strong, was contributed by his *Vocal Association*,—and the singers were, Madame Rudersdorff, Mrs. Weiss, Miss Stabbach, and Miss Dolby; Messrs. Lockey, Montem Smith, Santley, and Thomas.

ST. MARTIN'S HALL.—*Bach Society*.—The judgment put forth in this journal on the *Grosse Passions-Musik* of Sebastian Bach [Ath. Nos. 1381, 1414] was not founded on the performances of that *Service-Cantata*, so much as on private study of it. Principles undergo no change, let the tide of popularity ebb or flow. There is then no need for us once more to attempt minute analysis of the *Passions-Musik*, and the less, since we know of no writer so colossal in science, so versatile in ingenuity, so distinct in idea, who suggests so little to imagination, as Sebastian Bach. In his writings the Professor predominates over the Poet—a rule having, no doubt, exceptions, the number and force of which will be determined by individual sympathy. There is no music, so perpetually within scope of intellectual comprehension, so fatiguing to listen to as his vocal music. This, with us, decides its place. Milton is easy, Shakespeare is easy, Michael Angelo easy, in the immediate force of the impression produced, leaving much to be discovered after.—Bach is among the intricate writers; but after his intricacy has been mastered, there is little left for fancy to build her air-castles on or to spin her webs withal.—Again, music is a two-fold art, not relying purely on appeals to spirit, but also on attractions to sense—an art of expression by display, as much as of thought in conception. The science of Bach is admirable; the power of Handel (stolen or original) is irresistible. The expression of Bach is limited, chiefly confined to certain choral effects—dumb, dry, and meagre, for the most part, when the setting of words is concerned; and in this character we dare,—though at variance with many Germans worthy of all respect,—to include his recitatives as well as his songs. The expression of Handel is everywhere in his vocal works. To the one master we can lift ourselves up with careful effort; by the other we are subdued. In the one we find the contrivances of consummate talent; in the other, the divine life of genius.—To the members of the Bach Society, so agreeably represented in the preface to the book of English words (which, by the way, are exceedingly well adapted), this *dictum* will seem rank heresy. Neither may they agree with us, that a far finer work by the honest Leipzig Cantor is his *Mass* in B minor.—The convictions of all honest lovers of music, whether they see more or less than we do, are to be respected. The pains taken in this peculiar matter are indisputable; and we owe the Bach Society sincere gratitude for having enabled us by so creditable a performance, to confirm or rectify (as might be) former impressions, if not convictions.—Very good, on the whole, was the execution of the *Cantata*, in its shortened state (as by Mendelssohn ordained), allowing for changes in the instruments and substitutions of one voice for another of those worked in slavery, not displayed, by Bach—some of his original inventions being so curious, and the amount of oppressive music taken away being so considerable, that we cannot help inquiring—"How could the work have sounded, when given complete at Leipsic, A.D.

1729?—Who played the two *oboi di caccia*?—Who the violin *solo*, &c. &c."—The singers on Tuesday last did their best, and did well;—with one important exception, on which it would serve no good purpose to dwell. Mrs. Weiss and Mrs. Street (who ought, with so excellent an organ as hers, to work herself up into a valuable singer) both merit a good word;—Miss Dolby many;—Mr. Winn, as accessory bass, his share; and Mr. Weiss, as principal bass, very many, his duties considered. We have rarely heard him sing, or declaim, so finely. Lastly, though we may not agree with Professor Bennett in his estimation of the work produced, we must recognize the diligence which had obviously been bestowed on its production,—and do so with especial reference to past strictures. The music is next to impossible—yet went fairly well. The Hall was crowded by an audience willing to believe;—but not enthusiastic when all was ended.

CHAMBER CONCERTS.—At Mr. Ella's last *Musical Union Soirée*, the pianist was Herr Pauer. The piece of music least familiar to the public was Weber's lovely solo *Sonata* in A flat, one of the most characteristic *Sonatas* existing,—showing, moreover, an amount of constructive power which the Abbé Vogler's pupil failed to display in many of his compositions. In this respect, it is superior to another *Sonata* by Weber, the one in D minor.—The latter, so far as we can recollect, has never been tried in public,—yet has grandeur, feature, and vivacity enough (in spite of certain crudities) to make it well worth a trial.—The second chamber-concert of Mr. Brinley Richards "came to pass" on Wednesday.

LYCEUM.—The character of Louis the Eleventh has lately exercised so much influence on theatrical opinion, that we need not wonder that the assumption of it has become an object of stage-ambition. The version of M. Casimir Delavigne's tragedy used by Mr. C. Kean is one expressly adapted for himself, and calculated to exhibit the peculiar features of his style. But a common stage-version, not possessed of these advantages, previously existed, which was occasionally acted on the provincial boards, and, in a few instances, in London. Mr. Davenport, the American actor, for instance, performed the part at Drury Lane for a few nights, and we since read of his having frequently repeated it in the United States. Among those who have for a long time starred with this character on the country stages, is Mr. Charles Dillon; and it was therefore natural that he should desire to assert his claims to its representation before a metropolitan audience. On Monday, accordingly, a complimentary benefit was given to the lessee by his company, and the opportunity taken of performing the tragedy. We are, therefore, now in a condition to judge of our new performer in the part. In doing this, we must make allowance for the differences in the version; but that allowance made, we cannot but regard Mr. Dillon's portraiture of the subtle monarch as a work of Art. As might have been expected from his general style, it bears no marks of imitation. It is thoroughly original. The view taken of the character is rather the poetical and tragic, than the individual and merely histrio-mimic. It is not deficient in traits of personality, but it is not altogether made up of them, and affords room for the display of the ideal in the special. It is not a literal portrait, but an historical figure in an epic painting. The latter scenes, accordingly, were more powerfully portrayed than the earlier. From the moment that he gains the advantage of the Duke of Nemours, by the arrival of the news of the death of Charles the Bold, the Louis the Eleventh of Mr. Dillon becomes an animated and stirring incarnation of the regal spirit awakening to a consciousness of its rights, its perils, and its sufferings. His confession to the priest, his interview with Nemours, his dreadful agitation, and his sudden recovery from the alarm into which he had been thrown, were sufficiently contrasted without degrading his returning confidence into the unnatural exultation of mere kingcraft. The last act was very fine. There was dignity in the dying efforts of the overtaken

monarch, still anxious for his authority and his crown, but more so regarding his future prospects in the mysterious state into which he felt himself to be passing. The near approach of death compels him to decide the conflict, and his better instincts incline him to mercy. It was a scene of awe and terror—a moral struggle of the greatest interest to the philosophical spectator, and closely associated with the deepest religious sentiments in all. The main difficulty in the performance of this curious play lies in the tendency which it has to overpass the legitimate dramatic boundary and trench upon the field of pious feeling; and there is danger that the actor should inadvertently wander within the precincts of those sacred and hallowed sentiments that more fitly become the temple than the theatre. The line was well drawn by Mr. Dillon, and his performance of the character will augment his reputation.

**MUSICAL AND DRAMATIC GOSSIP.**—The Twenty-fifth Annual Report of the *Sacred Harmonic Society* tells a welcome tale of progress and prosperity. Its Library is growing, its Benevolent Fund is becoming a substantial bag of money; there is another in its treasury,—and, besides the chronicle of its usual performances in due series (the point and finish of which have been in some matters improved), it bears on its pages records of the most profitable musical festival ever given, and probably the grandest—the Handel meeting at Sydenham,—and of the subsequent organization of its Choral Rehearsals, which are destined, if we mistake not, to be of vital use in advancing the standard of performance in London. All this is satisfactory—a legitimate object of pride,—and, we doubt not, a spur to purpose. So often, however, as the year comes round and a like document arrives for comment, we must urge on all concerned the wisdom of varying and widening the repertory as much as possible. We shall never be satisfied till the concert-goers of England are in some degree broken in to be willing to consider novelties,—such consideration in no respect implying acceptance as a matter of course—still less of annulling power to admire the masterpieces of music; but rather, on the contrary, increasing it.—To this educating process, even with the certainty of some loss and discouragement at the outset, the *Sacred Harmonic Society* is now strong enough surely to lend a helping hand, within reasonable limits and under feasible conditions.—Last night's concert was made up of the 'Lobgesang' and Mozart's 'Requiem.'

Thursday's morning papers contained an advertisement from the managers of the *Royal Italian Opera*, stating that the new theatre will open on Saturday, the 15th of May.—Miss Louisa Pyne and Mr. Harrison have taken Drury Lane for Passion Week, with the intention of giving grand concerts there. Mr. Balfé is understood to be writing another opera for their company. There is some idea, Mr. Smith explained yesterday week, of following these up by operatic performances, which will cease when Mr. Gustavus Brooke returns from Australia.—Meanwhile, the advertisement of the "International Hotel Company" confirms the rumour, mentioned awhile since, that that least commodious of all pretty theatres, the *Lyceum Theatre*, is about to be pulled down that eaters, drinkers, sleepers, and smokers may be lodged in Wellington Street, after the fashion of the *Hôtel de Louvre* in Paris. Where, if it be ousted thence, is English opera to go?—in it ever to have a home of its own? Not, we suspect, in our time.—While running over the actual chances and changes of London, we may advert to a formal contradiction of the rumour of Mr. Wigan's lessership of the *St. James's Theatre*, which the other day appeared in the *Court Journal*,—to the loss of our English stage in Mr. Charles Mathews, who will present, it is said, proceed with the new Mrs. Mathews from America to Australia,—to the decease in America the other day of the young lady who appeared in our theatres under the name of Miss Blanche Fane,—to the engagement of Mlle. Victoire Balfé at the *Royal Italian Opera*,—and to an announced visit to

London from Mlle. Wildauer, one of the principal singers at the Vienna opera, described last autumn by our correspondent.—Letters from Paris inform us that the migration to *Her Majesty's Theatre* of the company of the *Théâtre Français*, while that theatre is being renovated, will not take place,—the state of our international relations being alleged as a reason why *Célimène*, and *Dorine*, and *Argante*, and *Sganarelle* might not (the French think) find this year a cordial reception in London!

The musical event in Paris of the last fortnight has, of course, been the production of M. Halévy's five-act opera, 'La Magicienne,' at the *Grand Opéra*. The heroine of this is a *Mélusine*—not the serpent-lady of the well-known legend, but something far more commonplace in her wickedness. The hero is a *Crusader*, whose chances of peace and wedlock on his return home are all but destroyed by the representations of this mean copy of *Arnida*. The good genius is a *Magician*, who sets matters to rights; on which event, the sorceress dies;—having made "a clean breast" and become a Christian. The *Magician*, having done his work, retreats to the shades below; and the opera winds up with a scene full of chanting monks and nuns, and a luminous cross high in heaven. The principal singers are Mesdames Borghi-Manno and Lauters, MM. Gueymard and Bonnehée. By way of *ballet*, there is a game at chess played on the stage by living rooks, pawns, knights, bishops, kings, and queens, who pop down through trapdoors when they are taken.—The scenery and dresses are described as splendid,—the crowds of supernumeraries outnumbering all past crowds,—the effects gorgeous and dioramic,—the music is said to be M. Halévy's dullest music, not excepting that to his 'Juif Errant.' This is to be regretted, since 'La Magicienne' is probably the only musical novelty of the year that will be represented in the Rue Lepelletier.

Announcements—no more—have reached us of the performance of M. Rubinstein's 'Paradise Lost,' at Weimar, on the 1st of this month,—also of 'Jephtha's Daughter,' by Herr Reinthaler, at the Nineteenth *Gewand-haus* Concert at Leipzig.

M. d'Ortigue's *feuilleton* on 'Don Bruschino' gives us a new reading of Signor Rossini's indecision, worth adding to the treasury of odd stories and smart sayings to which the composer's life and works have given occasion. The fatal facility of Donizetti is well known,—such an anecdote being in circulation (for those who believe it) as his having put on paper his best act,—the fourth act of 'La Favorita,'—in a single night. It may have been on this occasion,—at all events, it was in the case of his bringing some prodigious quantity of unexpected music to rehearsal at a few hours' notice,—that some one complimented the fluent *maestro* on thefeat, and asked whether it was true that Signor Rossini had written 'Il Barbiere' in fourteen days. "Thereabouts," was Donizetti's reply, "for you know he is so lazy."

#### MISCELLANEA

*Milton's Sources of Information concerning Satan.*—I have this day met with a passage in the Egyptian 'Book of the Dead,' chapter 17, line 54, which clearly adds Egypt to Babylon as a source from which the Jews derived the popular views concerning Satan. It is well known that nowhere in the Canonical Scriptures are the Miltonic notions concerning Satan to be met with, and it becomes a point of some interest to find out whence the Poet derived his plot, and on what ground he has inoculated us all with the idea that Satan was originally righteous, that he fell, and that he tempted Eve. The passage runs as follows:—"This is Saham, the injurer of Osiris. Others say, This is the Serpent who used to be at the very head of righteousness. Others say, This is the hawk who used to be among the heads, he was the first in righteousness, and afterwards in wickedness, he caused wickedness to make righteousness to retire beneath her." Others say, This is Horus worshipped in Sichomp. Others say, These be Thoth and good Atum, son of Milt, the harbinger gods who pull away the sacrifices from the enemies of The Legitimate God. Oh, save ye the deceased justified Osirian from the watchers and the pullers,

from the second rates and the first rates, from disease and injury; may they never lie in wait near the Osirian, may they never prevail over me, may I never fall into their flames, for I am aware of them, I am aware of the name of this Māzdā" among them, in the dwelling of Osiris, with a *dart in his hand* such as never was seen, *wandering upon the earth in fiery flame*, whose measure Hapi has written, such as was never seen." A little further on, line 65, Milton's authority says—"This circuit of the lake of fire devours the body, pierces the heart, and tears the bodies in a way never was seen; the explanation whereof is, its name is Devourer of myriads of years, and it is at the lake in Phoenicia, which is hard by the lake of fire in Nardor." The fact has long been known that the Jews underwent an immense change of opinion at the time of the captivity, from the influence of Zoroaster and the Magian philosophy. Before this date Satan was represented as a Heavenly Being, one of the Sabaot, a pious messenger sent by Jehovah to try his people; the Magian influence, which is still all-powerful in the present day, represents him as an independent adversary rather than as the servant and messenger of Jehovah. I am not sufficiently acquainted with the old Persian theology to know whether Ahriman, or Satan, was supposed by the Magians to have been originally righteous, nor whether the "fiery dart" was his weapon, nor whether he "wandered about" in "flames of fire"; but it seems to me interesting to find all these latter statements so clearly given in the oldest book in the world, the Egyptian 'Book of the Dead.' If in very early days the Egyptians and the ancestors of the Persian fire-worshippers were permanently hostile to each other, an inversion of parts and symbols may have taken place. Māzdā, the evil one, turns into Hor-Māzdā, the good one, and the fire of Māzdā becomes the symbol of purity and truth. From Persia then, through the Jews, came our present idea of the independence and wickedness of an inferior god of evil, named Satan; from Egypt, it now appears, came the idea that he was originally created righteous; and these opinions being once firmly established, the ingenuity of theologians soon proceeded to "prove" their truth out of Scripture. When the King of Babylon, for instance, is declared to have fallen, "How art thou fallen from heaven, oh Lucifer, son of the Morning," Lucifer was declared to "mean" Satan. So when "angels" are declared to have been cast into Tartarus (the shivering, icy abode of the watery Hydra), it is declared that Satan was an "angel," and that Tartarus was a hot place! These, I believe, are the only two Scriptural "proofs" for the fall of Satan previous to the creation of man. Chemistry, astrology, and many of the arts came to us from Egypt, a vast amount of the popular Creed came to us from the same source.

I am, &c. D. J. HEATH.

*The Compass.*—In your review of Mr. Wright's work, you mention that the mariner's compass is referred to in a treatise of the twelfth century, in which it is described as pointing to the east. A friend of mine has brought from India a compass, the needle of which is shaped like a dove, the expanded wings forming the poles of the magnet, and the head pointing to the west. It is commonly worn as a charm by the faithful, and is called "the finger of truth,"—always pointing towards Mecca. There are many European claimants to the invention of the mariner's compass, but little doubt exists that it came originally from the East, and it is not impossible that Christians of the twelfth century had a similar "finger of truth," with reversed poles, pointing to Jerusalem.—R. WEBSTER.

To CORRESPONDENTS.—W. D.—J. W.—X.—J. E.—H.—D. F. S.—N. and Z.—J. G.—W. B.—C. B.—W. W.—E. G.—W. N. W.—J. G.—received.

L. B.—We have no knowledge of the letter.

E. L. A. B. has given such proof of his good feeling that we regret to inform him that the experiment was tried and failed.

\* Compare the Arian Deity, Hor-Māzdā.

† Pou-koi, or the field of the Ponn. The Latins (Pom) omitted, while the Greeks retained, the termination *kn*. Pou-koi in those days included the volcanic region at the head of the Sinaïtic Peninsula.

‡ They conquered Egypt in the fifteenth century B.C.

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